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# Billboard

NEWSPAPER

THE INTERNATIONAL AUTHORITY

MUSICAL ENTERTAINMENT • 110TH YEAR • MARCH 5, 2005

## HOT SPOTS



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Headed by Gustavo Lopez, UMG's Machete label will clear a direct path into the Spanish-language urban market.



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African artists like Lebo Mathosa welcome MTV's first foray into the continent with its new channel, MTV base.

Breaking news  
around the clock:  
**billboard.biz**



## MOBY'S 'HOTEL'

Guests Can Enjoy The 'Aural Xanax' Double-CD Provides

BY MICHAEL PAOLETTA

NEW YORK—Moby is not one to shy away from alternative ways of marketing his music. In fact, he embraces them.

"For a long time, that was the only way I could get my music heard," he tells *Billboard* while sitting in his T-shirt/design shop, the Little Idiot.

Moby points to his 1999 release "Play" as an example.

"When that album was first released, there was no radio support," he recalls. "Only music

supervisors supported the record."

Indeed, every track on the album ended up being licensed—some more than once—for use in commercials, TV shows and film soundtracks.

"Play" has sold 2.6 million copies, according to Nielsen SoundScan.

These days, Moby is working hand in hand with boutique hotel chain W, which will do its part to help promote and market the artist's new V2 album, the two-disc "Hotel," due March 22.

Two days later, publishing house Viking Studio

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## Brits Want Performance Royalties

Groups Say Millions  
Owed To Artists

BY EMMANUEL LEGRAND  
and BILL HOLLAND

LONDON—Tony Blair and George W. Bush may have displayed signs of their unity on many issues when the latter visited Europe in February, but for the music industry, the picture is quite different.

Industry organizations representing the whole spectrum of the British music sector have taken on the United States. They are "urging the U.S. to ensure that creators and performers are given a fair deal."

The "stringent visa requirements" for British acts that wish to tour the States and the low level of royalties collected there are at the heart of the problem, according to

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## Web Shapes New Co-op

BY BRIAN GARRITY  
and ED CHRISTMAN

NEW YORK—The digital retail business is evolving without the price- and positioning programs that have been a contentious issue between labels and traditional merchants.

Exclusive content has emerged as the currency in the online world to secure prominent exposure for artists within iTunes, MSN, Napster and other music services.

Download and subscription services, still in their infancy, are not yet selling space on their home pages to labels the same way that physical retailers monetize slots on endcaps and in listening stations.

"The new co-op for online merchants is exclusive content and early content in front of the general release," says Gene Rumsey, GM of Concord Records.

The trend is coming at the

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# THE STAR STUDDED PRE-GRAMMY GALA



John Mayer, Kid Rock and Ahmet Ertegun



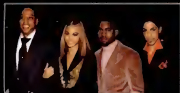
Chaka Khan, Mary J. Blige, Alicia Keys, Diana Ross and Fantasia



Roll Schmidt-Holtz, Sir Howard Stringer, Donnie Ienner, Michelle Anthony, Andy Lack and Michael Smellie



Quincy Jones, Usher, Clive Davis, Jermaine Dupri and Janet Jackson



Jay-Z, Beyonce Knowles, Kanye West and Prince



Paul Stanley, Led Zeppelin's John Paul Jones, Clive Davis, Dave Grohl and Led Zeppelin's Jimmy Page



Les Moonves, Bob Daly, Barry Weiss and Allen Grubman



Rya Sedgwick, Kevin Bacon, Brian Wilson and Larry King



Lance Armstrong, Sheryl Crow, Doug Morris and Mel Lewinter



Lyor Cohen, Jason Fiom, Rob Thomas, Craig Kallman and Edgar Bronfman, Jr.



Charles Goldstick, Mario, Richard Palmese and Tom Corson



Robin Williams, Clive Davis, Reese Witherspoon and Ryan Phillippe



Andy Slater, Martin Bandier, Pierre Cossette and Matt Serletic



Jackie Collins, Nick Lachey, Jessica Simpson and Barbara Davis



Morgan Freeman, Star Jones, Gina Gershon and Sharon Stone



Denise Rich, Linda Thompson, David Foster and Diane Warren



Randy Jackson, Paula Abdul, Ryan Seacrest and Val Kilmer



Velvet Revolver's Dave Kushner, Slash, Matt Sorum, Scott Weiland and Duff McKagan



Dave Stewart, Gavin DeGraw, Bill Maher and Brett Ratner

## PERFORMANCES THAT WILL NEVER BE FORGOTTEN!



Sonny's Andy Lack introduces host Clive Davis



MC for the night



Grammy winner Gretchen Wilson electrifies with "Redneck Woman"



Fantasia and Chaka Khan stop the show with "Summertime"



Mary J. Blige and Jamie Foxx wow the crowd with "Love Changes"



Babyface joins Jamie Foxx in a killer rendition of "I Got A Woman"



Best New Artist winner Maroon 5, joined by Mos Def and Chad Hugo, raise the roof with "Frontin"



Alicia Keys and Carlos Santana dazzle the crowd with "Black Magic Woman" and "Oye Como Va"



Usher performs his greatest hits with Kanye West, to a standing ovation



Jamie Foxx, Fantasia, Usher, Diana Ross, Nelly and Clive Davis in the show's historic finale tribute to Ms. Ross

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VARIOUS ARTISTS	WOW Gospel 2005
VARIOUS ARTISTS	Chorus Line: El Musical
VARIOUS ARTISTS	Stash Ray's Guitar Volume 2
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6. **Universal creates a new label,** Machele Records, solely dedicated to urban Latin music.

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18. **Legal Matters: Mötley** Crüe's Nikki Sixx wins his suit against Vans for falsely implying that he endorses the company's TNT skate shoes.
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RAY BENSON



HOWARD LEVY

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KI-52

**QUOTE OF THE WEEK**

How can we have a country format and not include Johnny Cash, Waylon Jennings and George Jones?

"LITTLE STEVEN" VAN ZANDT ON CREATING SIRIUS SATELLITE RADIO'S OUTLAW COUNTRY CHANNEL  
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piracy, the hope rises that legitimate digital distribution will become more mainstream.

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IDLEWILD

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- Billboard Latin Music Conference & Awards**  
April 25-28 at the Hotel InterContinental, Miami  
Information: 646-654-4660
- Billboard/American Urban Radio Networks R&B-Hip-Hop Conference & Awards**  
Aug. 3-5, Atlanta  
Information: 646-654-4660
- Billboard Dance Music Summit**  
Sept. 18-21 at the Union Square Ballroom, New York  
Information: 646-654-4660
- billboardevents.com



MARC ANTHONY \* BROOKLYN TABERNACLE CHOIR \* DIXIE CHICKS  
GARDEN STATE \* HERBIE HANCOCK \* ETTA JAMES \* KEB' MO'  
ALICIA KEYS \* ANNIE LENNOX \* LOS LONELY BOYS \* YO-YO MA  
MAROON 5 \* JOHN MAYER \* PRINCE \* JILL SCOTT \* BRITNEY SPEARS  
BRUCE SPRINGSTEEN \* ROD STEWART \* THIRD DAY \* TOOTS &  
THE MAYTALS \* USHER \* VELVET REVOLVER \* GRETCHEN WILSON

## STARPOWER

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# Upfront

TOP OF THE NEWS



'Little Steven' Van Zandt helped Sirius Satellite Radio develop Outlaw Country. It features a variety of music that is 'falling between the cracks.'

## Satellite Radio Nabs Outlaw Country Acts

BY PAUL HEINE

Jeremy Tepper was spinning the tunes from the second-floor DJ station at New York's Irving Plaza one night in March 2004, between live performances by BR549 and the Mavericks. As was his custom, he closed with C.W. McCall's "Convoy."

Before the song finished, "Little Steven" Van Zandt leapt up from his seat in the VIP lounge, walked over to Tepper, put his arm around him and muttered, "You're my guy."

Tepper had no idea what Van Zandt was talking about.

The next day, Tepper was uptown, meeting with Steve Blatter, VP of music programming

at Sirius Satellite Radio. Blatter proceeded to outline Van Zandt's concept for a new Sirius channel that would replace the Border, where Tepper, a music journalist and rabid record collector, worked as a DJ.

Sirius staffers weren't having much luck locating all the songs on Van Zandt's impossibly long list. "Yeah, I've got those at home," Tepper recalls saying, boasting of his 50,000-title collection.

Van Zandt joined Sirius as a creative adviser in January 2004, but the seeds for what would become Outlaw Country first hatched in his bandana-covered head a decade earlier.

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## Content Aggregators Feel The Squeeze

Eking Out Space In Crowded Ringtone Market

BY ANTONY BRUNO

Wireless content aggregators are creating waves within the music industry as they scramble to remain relevant in a mobile world advancing beyond the foundations they pioneered. As wireless carriers and record labels seek to eliminate the middleman so they can take a larger share of the market's spoils, mobile content companies face two options: evolution or extinction.

At issue is the shift from synthesizer-based polyphonic ringtones to those based on clips of master recordings, known as true tones, music tones or master ringtones.

According to research firm IDC, master ringtones are expected to account for 51% of the \$600 million U.S. ringtone market this year. Polyphonic ringtones are projected to claim only 32%. By 2008, IDC predicts, the total market will grow to \$1.5 billion, with master ringtones accounting for 65% and polyphonic ringtones dropping to 20%.

Wireless content aggregators are largely getting locked out of this new revenue stream as music labels and wireless carriers estab-

lish direct licensing agreements. Master ringtones cost more than polyphonic ones, creating a larger revenue pie. And by establishing direct licensing agreements, labels and carriers can greatly increase their profit margins on each sale.

On the other hand, polyphonic ringtones cost less, and their resulting revenue must be shared with more parties. This, and a shrinking demand for polyphonic content, has mobile content aggregators diversifying their offerings to include games, video ringtones, voicetones, ringback tones and graphics. (Voicetones are celebrity-recorded messages made specifically for use as ringtones, ringback tones or, in some cases, outgoing voicemail greetings.)

"The leaders in the mobile media space will be those who successfully evolve from the traditional licensor-licensee model to one creating original intellectual property and move toward a true media-company paradigm," says Andy Volanakis, COO of mobile content aggregator Zingy.

Record companies, however, have much the

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## Apple Gets Aggressive With iPod Price Cuts

BY BRIAN GARRITY

NEW YORK—Apple Computer aims to extend its already substantial lead in the MP3 player business by wooing cost-conscious consumers with increasingly competitive prices.

A month ago, the Cupertino, Calif.-based company introduced its first sub-\$100 portable player, the iPod shuffle, a flash memory device intended to attract consumers who were previously priced out of the iPod market. Now, Apple is aiming to expand its audience in the hard-drive player space with its first sub-\$200 iPod mini and with lower prices on its revamped iPod Photo line.

On Feb. 23, Apple dropped the price of the standard 4GB iPod mini to \$199 from \$249 and introduced a 6GB iPod mini for \$249.

It also cut the introductory price on the iPod Photo to \$150 with the rollout of a slim 30GB version of the player that costs \$349. Additionally, Apple cut the cost of its top-of-the-line 60GB iPod Photo to \$449 from \$599.

Apple already claims 60% market share in the hard-drive player business. The focus on lower-priced items is intended to snag untapped mass-market consumers as they shift away from CD players and into the portable digital music space.

"Hitting these new lower price points is going to be important to making the iPod accessible to music fans around the world," Apple VP of iPod products Greg Joswiak says.

Apple is particularly bullish on its strategy with the iPod mini. The company believes it can drive even greater

(Continued on page 72)





WILSON: EXCITED ABOUT NEW SINGING

## Wilson Returns To The Well

Factory Records Founder Launches New Label

BY LARS BRANDLE

LONDON—Tony Wilson is ready to score again.

The veteran British music personality, broadcaster and agitator—whose unconventional career was the subject of the film “24 Hour Party People”—has established a new record company, *4AD Records*, through which he will funnel his new music interests.

Wilson created post-punk indie label *Factory Records* in 1979 in Manchester. It was home to such acts as *Joy Division*, which morphed into dance-flavored *New Order*, and the *Happy Mondays*. He has now turned his eyes to an

(Continued on page 72)

# Spitzer Still Looking

N.Y. Attorney General Has Artist Support in Payola Probe

BY PAUL HEINE and BILL HOLLAND

NEW YORK—Artists’ groups are applauding the ongoing investigation by New York State Attorney General Eliot Spitzer into allegations of payola-like practices in the radio industry. Spitzer’s office recently subpoenaed four radio groups, requesting full cooperation with the inquiry.

“We’re pleased,” says Ann Chaitowitz, director of sound recordings for the American Federation of Television and Radio Artists. “People should be able to hear music on radio based on quality, not on payments.”

“The more sunshine on this issue the better it is for the public and for musicians,” says Jenny Tootie, executive director of the indie-oriented Future of Music Coalition.

“If anyone can fix the payola problem without drawing too much blood, it’s Attorney General Spitzer,” says Jay Rosenthal, counsel for the Recording Artists’ Coalition. “Once the broadcast industry realizes how serious he is, positive reform will surely follow.”

AFTRA, PMCA and RAC have been working together for several years to bring the issue before lawmakers and the Federal Communications Commission, but it is Spitzer’s office that has gotten the most traction on the issue.

A source in the FCC’s Enforcement Bureau suggests that the agency is in a holding pattern awaiting guidance on the issue when a new FCC chairman comes onboard.

Clear Channel confirmed Feb. 17

that it has received a subpoena from the attorney general’s office and is “cooperating fully with [Spitzer’s] investigation into the industry’s use of independent promoters and associated allegations of ‘pay for play.’”

The statement also noted that the company severed ties with independent promoters in April 2003 “to avoid even the appearance of impropriety,” and expressed confidence that “the investigation will show the company is in full compliance with the law.”



SPITZER: FOUR RADIO GROUPS SUBPOENAED

Cox, Entercom and Infinity have also received subpoenas, according to reports. Infinity declined to comment on the report, and officials at Entercom were not immediately available to comment. Cox noted its subpoena in a Feb. 23 Securities and Exchange Commission filing.

Clear Channel, Entercom and Infinity have recently terminated programmers over allegations of improper relationships with record companies. The most recent case is

Clear Channel’s Feb. 17 firing of Sandra Robinson, PD of WGRB (Gospel Radio 1390 AM) Chicago.

Clear Channel e-mailed employees an update Feb. 18 along with a reminder of the company’s mission, zero-tolerance payola policy.

Spitzer’s probe of questionable airplay practices was revealed last October, when his office first served subpoenas on the four major record companies.

The attorney general’s office asked Universal Music Group, Sony BMG Music Entertainment, EMI Group and Warner Music Group to provide copies of information relating to the labels’ hiring of independent promoters in the state to pitch new songs to radio programmers.

The “new payola” issue has also concerned federal lawmakers, but Congress has not yet passed any legislation. Sen. Russ Feingold, D-Wis., introduced a bill last year to probe radio consolidation, including pay-for-play practices. He and Sen. John McCain, R-Ariz., also held several oversight hearings.

The payola probe isn’t the first music industry-related investigation by the aggressive New York state attorney general. Last spring, Spitzer announced a \$50 million settlement with the major U.S. record companies and music publishers to pay overdue royalties to thousands of current and heritage recording artists (*Billboard*, May 4, 2004).

Additional reporting by Tony Sanders in Washington, D.C., and Chuck Taylor in New York.



LOPEZ: WILL HEAD NEW LABEL

## UMG Wields Machete

New Fully Owned Label Seeks Urban Latin Market

BY LEILA COBO

MIAMI—In a bid to tap the rapidly growing Spanish-language urban market, Universal Music Group has launched a label dedicated to urban Latin music in all its forms, *Billboard* has learned.

Los Angeles-based *Machete Music* is the first Latin urban label to be fully owned and funded by a multinational. It will be headed by Gustavo Lopez, VP of Latin sales and marketing for Universal Music & Video Distribution. He will leave his job at UMGV to work full time for *Machete*.

Lopez will report to Jesus Lopez (no relation), chairman of

(Continued on page 14)

# RIAA Calls For Action Against China

BY TIM CULPAN and STEVE MCCLURE

The Recording Industry Assn. of America and other intellectual-property trade groups have stepped up their calls for action against piracy in China.

The RIAA’s tough line is backed by regional music executives, who are concerned by China’s apparent failure to tackle piracy issues since it joined the World Trade Organization in 2001.

Warner Music Asia Pacific president Lachie Rutherford says he supports action to combat the Chinese piracy problem.

“Things need to improve,” Rutherford says. “The RIAA position is in line with the position of the [International Federation of the Phonographic Industry] regionally and the companies on the ground inside the Chinese market.”

In a Feb. 9 submission to the U.S. Trade

Representative, the International Intellectual Property Alliance, of which the RIAA is a member, called for China to be listed on the USTR’s Special 301 Priority Watch List of countries that present “significant piracy problems” for U.S. rights-holders. The IIPA also urged that the issue be brought before the WTO.

If such steps are taken, they would be among the most serious U.S. actions ever leveled against China over the enforcement of intellectual-property rights. Observers in the region contend that such actions would raise levels of tension between Washington, D.C., and Beijing.

The United States was on the brink of imposing trade sanctions against China in 1996—before the nation joined the WTO—because of rampant piracy. Subsequently, Beijing agreed to tougher enforcement laws.

Sony BMG Asia president Richard Denkamp points out that the United States is not

acting on its own: “This is really a multilateral initiative supported by the European Commission and the Japanese government.”

He adds, “It is about time the Chinese government starts to follow through on their many commitments to copyright protection and enforcement against the enormous level of piracy of our industry’s products. The fact that China has not yet fully opened their market to foreign investment from the music industry further exacerbates the situation favoring the pirates.”

China joined the WTO in December 2001 with the support of the United States. As part of its accession commitment, China agreed to crack down on IP infringement and to open its market to foreign products.

“Our report to the Trade Representative describes in detail the magnitude of the problems that the nation’s copyright industries continue to face in China,” RIAA executive VP of international Neil Turkewitz

said in a statement. “This is primarily due to China’s failure to comply with multiple agreements that would have greatly strengthened the enforcement of intellectual-property laws.”

IFPI Asia regional director J.C. Gionow, who is based in Hong Kong, says his organization supports the RIAA’s call for more concerted action by China against piracy.

“The RIAA is right that the [Chinese] government needs to be even more determined in tackling the piracy issue as the music industry and other IP owners continue to suffer,” Gionow says.

Piracy in mainland China has long been a concern for record labels. Unofficial estimates put the CD piracy rate as high as 95%, despite public claims by the government that it is cracking down on the problem.

As far as I know, the results of these efforts are not so obvious,” Warner Music

(Continued on page 72)



Best new artist?  
Well they aren't new to *us*.

Congrats to Maroon 5 on their  
Best New Artist Grammy.

Don't mean to brag, but we saw  
that one comin' a mile away.

**inside  
track**  
VH1.COM



This One



J5ZN-64Q-0ZNG

# 903: McCoy Dials His Own Number For Records, Tours

BY KEN TUCKER

NASHVILLE—After years spent singing to the majors, country artist Neal McCoy has launched his own label—903 Music—with a business model based on his successful career as a touring act.

"The goal of this venture is for the recording part of the artist's business to synch up with their touring and other businesses," says Karen Kane, McCoy's longtime manager, who will serve as president of Nashville-based 903 Music.

Albums and singles will be released to coincide with and support touring, not the other way around.

The vision comes straight from McCoy, who has always been a touring musician, but feels it is important to inject new material to keep his act current.

McCoy, who has recorded for Atlantic Records and Warner Bros., is the label's owner and first artist. Most recently, McCoy was signed to short-



McCoy: ALBUMS WILL SUPPORT TOURS

lived SEA Records in Nashville. He is booked by Creative Artists Agency.

The label's name represents the country's three main radio formats, where McCoy resides. The company has not yet secured distribution.

Kane worked with McCoy at TBA Entertainment before starting her own Nashville-based firm a few years ago. An industry veteran, she worked in sales and marketing at Warner Bros. and WEA Distribution for 13 years before becoming an artist manager.

Bill Mayne, another industry veteran, joins the company as VP and will lead promotion and artist development. He spent his record industry career with Warner Bros. Nashville and ran to G.M. After leaving the major, he ran an artist management company.

Mayne Entertainment, which he shuttered earlier this year.

Mayne is looking to fill out his regional promotion staff in the next few weeks, but there are already two members in place: Cliff Blake is handling the Northeast, and Bill Helmetes oversees the Midwest.

Blake, most recently at Equity Music Group, worked at Warner Bros. from 1996 to 2003. Helmetes is also a promotion veteran, having worked for Atlantic Records on the pop and country sides for 22 years. He most recently worked for Broken Bow Records.

Sales veteran Neal Spielberg, who also had a long career at Warner Bros. and WEA, will provide sales support through his consulting firm.

Kane says the label will expand its roster. She also says that there are other investors besides McCoy, but they prefer to stay out of the limelight.

McCoy is working with producer Eric Silver on his first project for the label, "That's Life," due this summer. First single "Billy's Got His Goggles On" goes to radio in June.

McCoy has scored eight top 10 singles on the *Billboard* Hot Country Singles & Tracks chart, including two No. 1s—"No Doubt About It" and "Wink," both in 1994. The Recording Industry Assn. of America has certified three of McCoy's albums platinum and one gold.

## The Music Ends Famed Muscle Shoals Studio Folds

BY CHRISTOPHER WALSH

Muscle Shoals Sound Studios in Sheffield, Ala.—where the Rolling Stones, Aretha Franklin, Bob Dylan, Willie Nelson, Lynyrd Skynyrd, Bob Seger and others recorded classic songs—has closed.

The studio, owned since 1985 by Jackson, Miss.-based Malco Records, shuttered last month. A film production company is in the final stages of purchasing the building.

Musicians Jimmy Johnson, David Hood, Barry Beckett and Roger Hawkins, known collectively as the Muscle Shoals Rhythm Section, founded Muscle Shoals Sound Studios in 1969. The group's yet polished rockabilly groove of the highly sought-after Rhythm Section was known as the "Muscle Shoals sound." A Rolling Stones session at the building is featured in the film "Gimme Shelter," which documented aspects of the band's 1969 U.S. tour.

In 1978, the facility moved to a

31,000-square-foot building. The two-room studio was used extensively by Malco artists, says Malco Records principal Wolf Stephenson, one of the last four years saw a leaner Malco roster and a sharp decline in outside projects.

"When computer and hard-disk recording really got cheap and better at the same time," Stephenson says, "it just knocked the socks off a lot of studios [Muscle Shoals] included. It was just a very difficult thing to compete with."

Muscle Shoals was put up for sale on Internet auction site eBay in 2004. The asking price of \$650,000, which included the building, property and equipment, was met by Jack Shoen, a former engineer at the studio. The studio's two New consoles have been sold to studios in Detroit and Los Angeles.

"It was quite emotionally painful to do this," Stephenson says. "There are very few studios left in the world that have the charisma and mystique and notoriety that this place had."

## NEWSLINE

THE WEEK IN NEWS

**Mus. industry veteran Danny Goldberg** is joining liberal talk radio network Air America as CEO, a position that has been open since acting CEO Doug Kreeger left the post in December. Goldberg stepped down in February as chairman/CEO of Artemis Records, the company he founded in 1999.

Goldberg—who is on the board of directors of the New York City Libraries Union and is the president of the ACLU Foundation of Southern California—has also held senior executive positions at Atlantic, Mercury and Warner Bros. Records and co-founded Modern Records in 1974.

A noted activist, Goldberg co-produced and co-directed a documentary on the landmark "No Nukes" concert. As a journalist, he reviewed Woodstock for *Billboard* in 1969. He operated Gold Mountain Entertainment from 1983 to 1992, where he managed Nirvana, Bonnie Raitt and the Beastie Boys, among other clients.

KEN TUCKER

**New Jersey Attorney General Peter C. Harvey** on Feb. 18 filed a lawsuit against Blockbuster claiming the rental chain's "no late fees" policy violates the state's Consumer Fraud Act.

The suit, filed in Mercer County, N.J., Superior Court, alleges that Blockbuster did not disclose in its advertisements for the policy that consumers are automatically charged the full price of the title if it is returned after a one-week grace period.

Additionally, it alleges that advertising did not disclose that for titles returned within 30 days after the grace period, the automatic charge would be reversed but consumers would still be charged a \$1.25 restocking fee.

The suit seeks civil penalties of up to \$10,000 for each violation. It also seeks restitution for customers who were automatically charged for a title, restocking fees or late fees by a store not participating in Blockbuster's national "no late fees" policy.

JILL KIPNIS

**Chance Hayes**, a frequent guest on Howard Stern's radio show, has been called to testify in a Securities and Exchange Commission investigation of possible insider trading in Sirius Satellite Radio shares.

Hayden, a gossip and celebrity writer for *Steppin' Out* magazine, was subpoenaed to appear Feb. 23 before the SEC.

Two weeks before Stern announced his move to Sirius, Hayden predicted that Stern would join the satcaster and advised people to buy its stock. Hayden says he never owned Sirius stock and based the prediction on his own reporting rather than inside information.

Sirius spokesman Patrick Reilly told *New York's Daily News*, "We have no reason to believe this matter involves Sirius or any actions of its [staff]." He said no Sirius employees had been subpoenaed.

CHUCK TAYLOR

**Stetson Fragrances** has reached an agreement with Shania Twain to develop and market a fragrance line. Stetson is owned by international beauty company Coty, which also has product line partnerships with celebrities such as Jennifer Lopez and Celine Dion. Twain is also the spokeswoman for Procter & Gamble's Febreze ScentStories home fragrance products.

PHYLIS STARK

**The Songwriters Hall of Fame** will induct John Fogerty, Steve Cropper, Isaac Hayes and David Porter, Richard and Robert Sherman, and Bill Withers this year. The 36th annual induction ceremony is set for June 9 at the Marriott Marquis Hotel in New York.

CAROLYN HORWITZ

**Buddy Killen**, a veteran Nashville music publisher/producer/songwriter, has teamed with artist manager/producer Christy Di Napoli to form KMG Entertainment in Nashville. The multifaceted company will specialize in publishing, management, artist development and production.

Its roster includes R&B/pop music writer Kevin Kendrick, Sony artist Jon McLaughlin, David Byrne and Tim Rushlow.

KMG, located on Music Row, includes a fully equipped recording studio. Key staff members include creative director of publishing Dottie Rager and studio engineer Andy Kern.

PHYLIS STARK

**World Media** has secured a licensing deal for its commercial peer-to-peer download service Peer Impact with EMI Music. World says it is now the first P2P network with agreements with all major record companies.

Peer Impact, which is expected to feature full digital rights management protection of files, will distribute only licensed and public-domain content. Saratoga Springs, N.Y.-based World says it is negotiating partnerships with independent labels, videogame publishers and motion picture studios.

Pricing for the new service has not been revealed.

CAROLYN HORWITZ

For the latest breaking news, go to [billboard.biz](http://billboard.biz).



JOHN RAITT

## Broadway Legend John Raitt Dies

BY MARGO WHITMIRE

Broadway baritone John Raitt, the star of "Carousel" and "The Pajama Game," died Feb. 20 at his home in Los Angeles. He was 88. The singer was suffering from complications from pneumonia, according to his manager James Fitzgerald.

As Billy Bigelow in the original 1945 production of Rodgers & Hammerstein's "Carousel," Raitt performed the rugged star of the Broadway stage that paved the way for actors like Marlon Brando and James Dean. The

(Continued on page 23)



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THE REPORTER







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The Backstreet Boys will return with a new album in June.

## Backstreet's Back In Action

All the Backstreet Boys ask is that you give them a fair chance. The quintet is set to return with a new live album in June preceded by a single in March.

"That's the first thing we thought about when we started making the record," the group's Howie Dorough says.

"That's why we said we weren't going to give ourselves a time limit. We wanted to make sure this album would give us a shot again to be around for the long haul so people will realize that we're not, hopefully, a flash in the pan in their eyes."

If the group's performance of "When I Grow Up to Be a Man" at the recent *MusiCares* dinner honoring Brian Wilson was any indication, the act is in fine form. In fact, Wilson declared it one of the evening's best performances.

The group is narrowing down the album's final 12 tunes from more than 40 that it cut

with many producers including John Shanks, Billy Mann, the Underdogs and Max Martin.

"The music has matured," Dorough says. "It's a little more stripped down, a little

more organic. There's not necessarily five-part harmony on everything you hear." One song sure to feature that trademark harmony, however, is their remake of the Eagles' "Best of My Love"—if it makes the cut.

The group's last studio album, "Black & Blue," came out in November 2000. The project sold 5.4 million, according to Nielsen SoundScan, including a blazing 1.6 million in its first week of release.

**BUSY, BUSY BOY:** It's not enough for Rob Thomas that his Atlantic solo album is set to bow April 19. He just can't stop writing.

(Continued on page 18)

### The Beat

By Melinda Newman  
melnewman@billboard.com



## Moby

Continued from page 1

will release "teamy book," which Moby wrote with Kelly Tisdale.

For Moby and the executives at V2, the exclusive partnership with W makes complete sense—and not simply because of the album's title. Though it did play a role.

Because of the title, V2 executives considered ways to connect it to an actual hotel. V2 marketing director Debbie Chertock notes. "W just made sense in terms of Moby's and the hotel chain's demographics," she says.

Krissy Gutfroth, brand marketing director of W Hotels, calls it a "perfect fit" for everyone involved.

After several meetings, Moby and V2 and W executives created a game plan, encompassing parties, CD sales and contests. Also being discussed is the possibility of W being the exclusive hotel of the artist's upcoming Hotel tour, which begins in the

spring. W operates 21 hotels in North America.

"The brand marketing is key here," notes Chertock, adding that Moby recently met with several music supervisors from the WB Network to discuss potential sync licensing opportunities.

In partnering with W, Moby's Hotels expands on its already growing music-related programs, encompassing tie-ins with Apple Computer, as well as invite-only acoustic concerts (see story, page 14).

By working with W, Moby's presence is front and center within the hip hotel's system. "Hotel" will be sold in all W gift shops, on the hotel's Web site (whotel.com) and in the mini bars (W refers to them as "munchies boxes") in all 5,100 W hotel rooms in North America.

Additionally, as part of its cultural series, *Adventures in Wonderland*, W Hotels will host three invite-only CD release parties. These events—confirmed for New York (March 22), Chicago (March 29) and Los Angeles (April 4)—will feature Moby performing live in an acoustic setting.

Fans can enter to win tickets to these and other Moby-related events by logging on to W's Web site or mobyhotel.com. The latter is the multifunctional, fully interactive global site devoted to "Hotel"; it is hosted by V2 and Mute, which releases the album internationally March 14.

Indeed, "Hotel" is a priority for V2 and Mute.

In the United Kingdom, Mute has partnered with boutique hotel chain Malmaison, which will also heavily promote "Hotel."

According to Mute founder Daniel Miller, brand marketing partnerships with other small hotel chains throughout Europe are also being confirmed. "These deals are happening market by market," Miller says. "Finding the right partner is key, so we do it locally."

In addition to V2, Mute and the artist, Moby's managers MCT/Bold's Barry Taylor (for North America) and D-E-F's Eric Harle (for all other territories) participated in the hotel deals.

Figuring into the U.S. activity will be the cross-promotional efforts of

(Continued on page 14)



MOBY: HE HAS PAIRED WITH BOUTIQUE CHAIN W HOTELS TO PROMOTE HIS NEW SET

## Moby

Continued from page 13

V2 and Viking Studio. According to Viking Studio associate publisher Kate Stark, "teany book"—named after Moby and Tisdale's tea shop/cafe in New York's Lower East Side—will be stickered with a "Hotel" announcement and vice versa.

The key, she says, is to help direct people from one part of the store to another part. "In this way," they'll leave the store with the book and CD."

The book is a colorful mix of recipes, cartoons and stories—with more than one reference to tea.

Moby is confirmed for four Barnes & Noble in-stores: New York (March 22), Seattle (March 30), San Francisco (March 31) and Los Angeles (April 1). At each stop, he will play tracks from "Hotel" and discuss the two projects, followed by CDbook signings.

Carolyn Brown, a spokeswoman for Barnes & Noble, confirms the retail chain will also cross-promote "Hotel" and "teany book." "In this situation, it makes perfect sense," she says.

In addition to traditional book and record retailers, "Hotel" and "teany book" will be sold in gift shops, cafes, clothing boutiques and lifestyle establishments like yoga studios and spas.

People for the Ethical Treatment of Animals will also promote both projects in its catalog and on its Web site.

At amazon.com, fans that purchase the CD and book together will receive a special promotional discount, as well as a free B-side download.

## Machete

Continued from page 6

Universal Music Latin America/Iberian Peninsula.

"We have a significant presence in reggaeton already, and we've been seeing this genre of music develop without any real radio play," Universal Music Group president/COO Zach Horowitz says, explaining the company's decision to venture into a niche market. "The signs are all there. And it really does remind me of hip-hop when it was first starting. It had no radio airplay. It was a cultural event. It resonated with youth, and it's still with us."

Universal Latin urban music have registered huge growth in the past 18 months, fueled by the success of such key acts as Daddy Yankee and Don Dinero in reggaeton and Akwid and Jae-P in the urban regional realm.

Another factor in the sales growth has been major distribution for small, indie labels. And within that, Lopez played a crucial role in

# Hotel Takes Bite Of Apple

BY MICHAEL PAOLETTA

Since its inception six years ago, the W Hotel chain has made concerted efforts to attract a hip, fashion-forward clientele. One way it achieves this is through its many music- and entertainment-related initiatives.

Last summer, W Hotels began a partnership with Apple Computer. Among the elements:

- Apple has offered Wired, W's 24-hour business center, with the latest Apple technology.
- iPod charging cradles are in every suite.
- iPods are available for checkout at Whatever/Whenever, W's 24-hour concierge.
- W has its own playlist on iTunes.com.

Throughout the summer, W—which is part of the Starwood Hotels & Resorts network—presented "iTunes Days" on Tuesdays. These events—in Chicago, New York and San Francisco—interviewed "bedroom" and "retailer" acts (iPods, naturally), specialty cocktails and the sharing of music playlists.

"Working with Apple makes complete sense for us," W Hotels



McKNIGHT: OPENED ADVENTURES IN WONDERLAND SERIES

public relations director Jane Lehman says. "We have a mutual target audience—we are both design-focused companies."

In November, W Hotels launched its Adventures in Wonderland series, which are specially planned events that "resonate with our core audience," W Hotels brand marketing manager Krissy Gutfroth notes. These events bring together the worlds of fashion, music, beauty, film, food and books.

Brian McKnight kicked off the

concert element of Adventures in Wonderland with three acoustic shows in New York, Los Angeles and Chicago.

Similarly, Moby (see story, page 1) will perform acoustic acts in the same three cities.

"Our properties are not built to be concert halls, but they're great for acoustic shows," Gutfroth explains. "These invite-only shows benefit the artists and W Hotels."

For its Adventures in Wonderland series, W Hotels works with Extra Extra, the marketing and consulting division of culture/lifestyle magazine Paper.

Extra Extra—whose other clients include Target and Marshall Field's—helps curate, book and promote the events in the three aforementioned cities. Paper co-editor/co-publisher David Hershkovits says. "We are bringing hotel guests and the community together."

Most recently, several W hotel rooms in New York and Los Angeles were outfitted with Sirius Satellite Radio. According to Gutfroth, depending on the response, a rollout of "Sirius Suites" may be forthcoming.

Radio 1 in January.)

In December, Moby stopped by KCRW Santa Monica/Los Angeles to preview the album on Nic Harcourt's tastemaking radio show "Morning Becomes Eclectic."

Harcourt calls "Hotel" a "brave statement from an artist who is not wanting to repeat himself."

Disc one of "Hotel" is steeped in '80s-shaded dance-rock sensibilities, while disc two is a tranquil, ambient trip. Harcourt and others believe it perfectly fits in today's diverse music scene, where indie rock is the new mainstream.

"Moby is exploring new sounds and ideas on this album," says David Hershkovits, co-editor/co-publisher of culture/lifestyle magazine Paper. "He's exactly on the right space. And as time goes on, he is becoming more relevant than someone like Eminem, who once made fun of him."

"Hotel" has the potential to be as successful as "Play," Harcourt believes. "The licensing possibilities are many. It could become the year's omnipresent album."

This is fine by Moby, who wants this music in particular to be heard. "This record is a product of living in New York—my home," he says. "The past few years here have been a really exciting time musically."

To illustrate, Moby mentions New York bands like the Rapture, Interpol, the Strokes and Yeah Yeah Yeahs. "All this great music these days making reminded me of the music I grew with. So, let myself make that kind of record."

As for the ambient recording, which was inspired by 1970s David Bowie and Brian Eno albums, he remarks: "In my own presumptuous way, I believe the world is a better place when there is less music." Moby's songs are published by Warner/Chappell. He is booked by Marsha Massi of MVO.

The first single, "Beautiful," is being championed by several triple-A and modern rock radio stations, including WXRT Chicago and WFNN Boston. (The international single, "Lift Me Up," premiered on BBC



DADDY YANKEE: HIS LABEL HAS SIGNED A DISTRIBUTION DEAL WITH MACHETE

and Universal, respectively.

Although Universal's flagship Latin label, Universal Music Latino, also carries urban product and has several joint ventures in place for the genre, Lopez does not see a conflict between that operation and Machete.

"Our plan is to have street star in key markets that will be servicing not only radio but college radio, the clubs, all these areas that Universal

Music Latino hasn't been able to compete on," he says.

"Our experience indicates there's enormous market potential, and we don't want to saturate our other label," says Jesus Lopez, who also oversees Universal Music Latino. "We sincerely believe we'll have all the capacity to reach a segment of the market that's growing at an impressive rate."

He notes that Daddy Yankee's

"Gasolina" was the top-selling recording in Spain the week of Feb. 14 and that the track is being used for a Peugeot automobile campaign in Italy.

Machete will not only help develop urban acts abroad, but also release some foreign acts here. For example, the upcoming album by Argentina's Sindicato Argentino del Hip Hop will come out on Machete.

Although there are no artists currently signed to Machete, Gustavo Lopez says he is in conversations with several acts and expects to have two signings within the next two months and 15 within the year. Plans call for a Mexican office to open by year's end as well.

Lopez says Machete is also working on other "strategic deals" that involve the acquisition of specific companies.

Sources have said for several weeks that Universal has its sights trained on Puerto Rican indie VI Music. Lopez would not confirm this, but he is in conversations with several acts and expects to have two signings within the next two months and 15 within the year. Plans call for a Mexican office to open by year's end as well.

# Celebrating 70 Years At, And In, The Vanguard

In the annals of jazz, the Village Vanguard is legendary. The Greenwich Village club, which celebrated its 70th anniversary Feb. 14-20, not only played host to such jazz titans as Miles, Monk, Mingus and Coltrane, but continues to nurture the careers of esteemed elders and, belittling its name, upstart renegades.

Entering through a wooden double door beneath the red-neon "Vanguard" beacon on New York's Seventh Avenue South, you descend 15 steps to a triangular-shaped room, capacity 123.

There's a postage-stamp stage, fit for

a quartet but miraculously able to accommodate the Vanguard Jazz Orchestra, the Monday-night house big band that won this year's Grammy Award for best instrumental arrangement ("Past, Present & Future" from the album "The Way, Music of Slide Hampton" on Planet Arts Recordings).

And the backstage is actually off-stage in the old kitchen that serves as the office of owner/booker/sergeant-at-arms Lorraine Gordon, who threw an invite-only anniversary party Feb. 14. Attendees included Jimmy Heath, Sue Mingus, Cedar Walton, Kenny Barron, Ethan Iverson, Ben Reilly and Don Sickler.

Though Gordon offered the piano to any comers, it was left to madcap comedian Professor Irvin Corey, the 90-year-old master of the non sequitur who first played the club in 1942, to supply the entertainment with one of his typically rambling monologues combining wistful satire and bizarre wisdom. The rest of the sold-out week featured one-nighters by Vanguard regulars Roy Hargrove, Jim Hall, the Heath Brothers, Bill Charlap, the Bad Plus and Wynton Marsalis.

Founded in 1935 by Max Gordon, the Vanguard passed to his wife when he died in 1986. "I never worked a day

here before that," Gordon says. "But I couldn't lock the doors, I just started calling musicians I liked, and everybody seemed agreeable. I knew I could handle it. I liked the music. And I learned who does well here. The walls vibrate, and the place has a personality of its own."

Gordon has become known for championing the up-and-comers. "The masters are going, going, gone," she says, "and the young musicians are coming, coming, coming. They perpetuate the music. It's not static; it moves slightly left or right of the center, but it's not pop-funk junk."

She celebrates Brad Mehldau ("He mesmerizes the room here") and Dave Douglas ("he's very experimental, but to me it's still jazz") and gave a big push to the Bad Plus, which first played the Vanguard in 2002 in a JVC Jazz Festival show. "I loved them," Gordon says. "People cried to me that I was putting rock into the club. Why? Because the drummer was loud! Jeff 'Babe' Watts is much louder. If I like something, it stays."

The club is renowned for the live

albums recorded there, beginning with Sonny Rollins' 1957 "A Night at the Village Vanguard," and continuing with dates by the likes of Cannonball Adderley, Bill Evans and Dizzy Gillespie. In recent years, Jason Moran, Chris Potter and Joe Lovano have made CDs there.

concert featured Joe Henderson (who played the gig for \$300, with tickets costing \$4), and the club itself opened two years later.

"Looking back, what we started was unique," says executive artistic director Tim Jackson, who also serves as GM of the nearby Monterey Jazz Festival. "Having a not-for-profit organization presenting jazz was unheard-of at the time. Now that's how most major jazz presenting is done."

Kuumbwa books international jazz acts every Monday night, often attracting musicians en route from San Francisco to Los Angeles or vice versa. Thursday night showcases emerging artists.

The anniversary festivities started Feb. 7 with Herbie Hancock's Directions in Music band, featuring saxophonist Michael Brecker and trumpeter Roy Hargrove.

"That was the perfect group to start the anniversary year, because all three leaders have been a part of our history," Jackson says.

The celebration stretches to year's end, with special events including the Pat Metheny Group playing the Santa Cruz Civic Auditorium March 2 and a show by McCoy Tyner in September.



REILLY, LEFT, AND HEATH MARKING THE 70TH BIRTHDAY OF A LEGENDARY VENUE

**Jazz Notes**  
By Don Ouellette  
doulette@billboard.com



**KUUMBWA JAZZ 30:** While the Village Vanguard may be the oldest jazz house in the United States, the granddaddy of the Left Coast is arguably Kuumbwa Jazz Center in Santa Cruz, Calif. It turns 30 this year.

Kuumbwa (Swahili for "act of spontaneous creation") was founded in 1975 as a society with ambitious goals of programming jazz shows and promoting jazz education. The first

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# 2005 GV Music & Fashion Award Winners



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## GENERAL

**ALBUM OF THE YEAR** *College Dropout*, Kanye West    **SONG OF THE YEAR** "This Love," Maroon 5  
**BEST NEW ARTIST** Joss Stone  
**VIDEO OF THE YEAR** "Toxic," Britney Spears    **BEST MOTION PICTURE SOUNDTRACK** *Love Actually*

## ROCK

**Best Album - Male** *Rock and Roll*, Ryan Adams  
**Best Album - Female** *Van Lear Rose*, Loretta Lynn  
**Best Album - Group** *20,000 Streets Under the Sky*, Marah  
**Best Rock Performance** "Float On," Modest Mouse  
**Uberartist** Bright Eyes  
**Best Rock Deep Cut** "Steve McQueen," Lambchop

## POP

**Best Album - Male** *Measure of a Man*, Clay Aiken  
**Best Album - Female** *In the Zone*, Britney Spears  
**Best Song Performance - Group** "She Will Be Loved," Maroon 5  
**Best Song Performance - Male** "Invisible," Clay Aiken  
**Best Song Performance - Female** "Everytime," Britney Spears  
**Best Pop Deep Cut** "The Grudge," Alanis Morissette

## R&B/SOUL

**Best Album - Male** *Confessions*, Usher  
**Best Album - Female** *The Diary of Alicia Keys*, Alicia Keys  
**Best Song - Duo or Group** "Yeah," Usher w/Lil Jon & Ludacris  
**Best Song Performance - Female**  
"You Don't Know My Name," Alicia Keys  
**Best Song Performance - Male** "Burn," Usher  
**Best R&B/Soul Deep Cut** "2 Steps Away," Patti LaBelle

## HIP HOP

**Best Album Solo** - *College Dropout*, Kanye West  
**Best Group Album** *Speakerboxx/The Love Below*, Outkast  
**Best Song Duo** "U Make Me Wanna," Jadakiss & Mariah Carey  
**Best Song Performance Solo** "Roses," Andre 3000  
**Best Deep Cut** "Class Reunion," Wyclef (featuring Monica)

For a complete list of winners and nominees please visit [www.groovevolt.com](http://www.groovevolt.com).  
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# Court Sticks Up For Sixx's Right Of Publicity

Anyone who wants to look cool in the eyes of **Nikki Sixx** should not count on **Vans** TNT skate shoes to fit the part. Those who may have seen a **Vans** ad that depicts **Sixx** with pro skateboarder **Tony Trujillo** should not assume that **Sixx** endorsed the shoes or that he even likes them.

To the contrary, a Los Angeles Superior Court jury decided Feb. 10 that **Sixx** never gave the company permission to use his name or likeness—a photograph—for ads. As a result, **Vans** was slammed with a verdict for about \$1 million; \$600,000 in damages to compensate **Sixx**, interest on that amount totaling about \$100,000, plus **Sixx's** attorneys' and expert witness' fees that may add up to another \$400,000 when all the bills are tallied.

The jurors held **Vans** liable for violating **Sixx's** right of publicity under California's law—state statutory law and common law created by past court decisions—and his right to prevent others from exploiting his identity under federal false endorsement law.

In the lawsuit, **Sixx** said a representative from Thrasher magazine approached him in fall 2002, asking

him to appear at the magazine's skater of the year award presentation that December. Although **Sixx** was initially resistant to the request, the Thrasher representative was "extremely persistent." She told **Sixx**

that Trujillo, the honoree, was an extremely dedicated fan of **Sixx** and **Mötley Crüe**. **Sixx** eventually agreed, thinking it would be a cool thing to do for one of his big fans. **Sixx** agreed to make the appearance for \$2,500, plus travel and hotel accommodations and a full-page ad in Thrasher—valued at \$6,571—for one of **Sixx's** projects.

Subsequently **Vans**, which promotes its brand through product placement with key artists in the music industry, used photographs of **Sixx** and Trujillo in ads placed in eight widely distributed national magazines, in stores and on a Web site, according to court documents.

**Sixx** never gave permission to use

his name or likeness for advertising purposes, say his lawyers: **Miller Mankey and Louis "Skip" Miller with Christensen, Miller, Fink, Jacobs, Clares, Weil & Shapiro** in Los Angeles.

## Legal Matters

By Susan Butler  
butler@billboard.com



A right of publicity exists in about half the United States. It protects a person's right to prevent others from using his or her identity for commercial reasons—product endorsements, advertisements, motion pictures, photographs, etc.—without the person's permission.

In those states without publicity laws, privacy law may step in to fill the void. Every state protects a person's privacy; sometimes use of a person's name or likeness is an invasion

of privacy.

While most states that have a right of publicity protect any person's identity, usually only people whose voices are very well-known may prevent others from using or imitating their voices.

For example, an advertiser once employed someone to sing and imitate the voice of **Bette Midler** without her permission. A court held that this commercial use of a sound-alike version of her voice violated **Midler's** right of publicity.

In the case of a deceased person, heirs may prevent any commercial use of the deceased's identity under certain circumstances in about 11 states including California, Florida, Nevada, Tennessee and Texas.

In Canada, Japan and Germany, there are laws that effectively prevent anyone from using a person's identity in advertising or commercial promotion without permission. While Australia offers some protection for individuals to prevent others from using their identities, the United Kingdom offers little protection except for cases involving defamation and copyright.

There are exceptions to these rules, of course. News media may use

names and likenesses for newsworthy events. Writers may often use names and personalities in works of fiction because there really is no such thing as a completely fictional character. Writing a biography is usually all right as well. However, using names and identities of people for things like games or other merchandise requires permission.

In California, a person or company violates the common law right of publicity by using another person's identity—name or likeness—without authorization to the user's advantage if it also results in some injury to the person whose identity was used.

This activity also violates California's statute if, in addition to the aforementioned, the person or company "knowingly" used the identity without authorization and there is a direct connection between the use and the person or company's commercial purpose.

Under federal law, a company is liable for false endorsement when it uses a celebrity's identity—if consumers would likely be misled by the commercial into believing that the celebrity endorsed the products or services.

## The Beat

Continued from page 13

Thomas, who considers himself first and foremost a songwriter, is staying true to his craft. He and **Daryl Hall** have written "Not Enough Love" for **Hall's** next solo album.

Thomas says, "He's always had that classic style to him, deep into the **Wilson Pickett**, **Otis Redding**, and the song's got that kind of soul to it that I never would have found if I hadn't written with him."

But that's not all. Thomas and **OutKast's Big Boi** recently completed a song called "My Man," slated for **Carlos Santana's** new album and performed by **Big Boi** and **Mary J. Blige**. "I still have not yet met **Big Boi**," Thomas says with a laugh. "He sent me a track and I sent it back and I redid some stuff, he redid some stuff, and now it looks like they're going to actually record it. How funny is that?" Of course, **Santana** and Thomas have hit pay dirt before with "Smooth," which Thomas co-wrote with **Itaal Shur**.

**STUFF:** Cefeen act **Blink-182** is on an indefinite hiatus. The group planned to take time off anyway, but had to officially announce its status after it was a last-minute



MITCHELL: A 'CHOICE' SELECTION

no-show at a tsunami benefit on Feb. 12, which led fellow performer **Dave Navarro** to post on his Web site that the band had broken up. The only activity pending for **Blink** are some international tour dates in September that have not gone on sale. The group will decide whether it will play those dates or if its "open-ended" hiatus will continue. . . . **Starbucks** is exclusively offering two **Joni Mitchell** CDs: "Artist's Choice," a collection of 18 of the singer's favorite songs including **Chuck Berry's** "Johnny B. Goode,"

and "Selected Songs," a compilation of her songs selected by other artists, among them **Bob Dylan** and **Prince**.

**MCCARTNEY FOR SALE:** How about "let" to push **United Airlines** or "No More Lonely Nights" for eHarmony?

**MPL Communications**, which controls **Paul McCartney's** post-Beatles copyrights, has made 20 songs available for licensing for commercials, TV and film.

A limited edition sampler will be sent to key music supervisors and ad agencies by March 1.

**McCartney** has allowed a few of these songs to be featured in film and TV but has never permitted them to be used in commercials.

"Paul looked around and saw that the **Who**, **Led Zeppelin**, the **Stones**—a lot of his contemporaries are doing more film and commercial licensing and **Paul** said, 'Let's have some fun with it,'" says **Bill Porricelli**, MPL senior VP of promotion and new product development.

Criteria for usage in a commercial is that the tie-in makes sense and that it be a national or worldwide campaign. Price is, of course, negotiable, but Porricelli notes that because of changes in the economy, licensing rates have dropped during the last few years. However, we're quite sure none of these can be had for a song.

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- **Matt Sorum – Velvet Revolver**

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# Music

## Rap Artist KJ-52 Opens Up On Latest 'Musik' Set

The most interesting music always happens when artists let down their guard and reveal more of themselves in their songs. Such is the case with "Behind the Musik—A Boy Named Jonah" (Tooth & Nail/BEC Recordings), the new record by Christian hip-hop artist KJ-52.

"I noticed a lot of people who have always been connected to the music but wanted to know about me," says the artist, whose given name is **Jonah Sorrentino**. "So I got more personal on the record."

In addition to such guests as **Kutless**, **Rebecca St. James** and **Jeremy Camp**, the fourth album from KJ-52 also features a spoken-word contribution from his parents. "It's almost as if they are doing an interview with someone talking about me," he says. "My dad is talking about how I got my name... Even the layout of the record is done like a photo album. It's about letting people see the message behind the music."

The artist says his parents really enjoyed talking in on the act. "My dad likes to talk. I only asked him to say 10 things and he went on for 35 minutes," says the Florida native, who is a former youth pastor. "I did the same thing with my mom. By the time it was done, it was cool and unique. No one—I don't think—has ever done that, and... that whole process really helped me develop a better relationship with my parents than I've had for quite a while."

"I didn't want to turn this record into 'Oh, look at me,' but 'Look what God has done to me,'" he adds. "It wasn't the easiest album to make, but it's the best one I've done."

The songs run the gamut from serious numbers like "Life After Death," which talks about two victims of a car accident—one a believer, one not—facing eternity, to more lighthearted tunes like "Plain White Rapper in a Minivan."

KJ-52 became a Christian at 15, around the time he began writing lyrics. He originally went by the name **King J Mac**, later shortening it to KJ and taking the numeric second half of his moniker from the Bible story of Jesus feeding the masses with five loaves of bread and two fish.

"What a story there," he says. "I don't even have that much to offer. I'm not very good-looking. I'm from Florida and I drive a minivan. So God multiplied it, and here I am."

He won the **Gospel Music Assn.'s** Dove Award for rap/hip-hop album

of the year last April for "It's Pronounced Five-Two." He says of the win, "It just happened to be that God opened up the right doors at the right time."

KJ-52 knows people are still skeptical of white rap artists. "Of course you get back, but I don't wear it like a chip on my shoulder," he says. "My music is a black art form, and I acknowledge it as that. I'm just here

**Higher  
Ground**

By Deborah Evans Price  
dprice@billboard.com



as a guest. I've always looked at it that way. I try to be very respectful of the role that I play in that culture."

"Rock'n roll started [as a] black art form," he continues. "Now rock'n roll is considered **Elvis** instead of **Chuck Berry**. Jazz was a black art form. Now jazz is **Kenny G**. I'm not saying it's going to happen with hip-hop. It is very inclusive of all cultures, but I try to be very respectful of what I do."

KJ-52 recently partnered with **Tyndale House Publishers** to promote its Metal Bible (a complete Old

**Curb Records** trio **Selah** to pursue ministry opportunities with her husband **Greg**. One-time country singer **Melodie Crittenden** has joined the group, which also includes Sponberg's brother, **Todd Smith**, and **Allan Hall**. Smith and Hall launched the group with Sponberg in 1999.

Selah has had his best year yet, scoring four Dove Awards nominations including artist and group of the year on the strength of his fourth album, "Hiding Place."

Crittenden was previously a solo artist with a country deal on **A&M Records**, and has been a friend of Smith's and Hall's since they all attended Nashville's Belmont University.

**NEWS NOTES:** The **Crabb Family** has signed a management deal with **Creative Trust**. The group's "CrabFest 2004" album was released Feb. 15 on **Daywind Records**. Look for the group's new album, "Live at Brooklyn Tabernacle," April 19.

Veteran arranger/producer/conductor/writer **Don Marsh** has launched **Cool Springs Records**, calling the new venture a combination of a "concept label and an artist label." The first project, out this month, is "America's Choice 30," a newly recorded compilation of top worship tunes.

Entertainment software maker



KJ-52: SINGLE WILL SERVE AS THEME SONG FOR THIS YEAR'S ACQUIRE THE FIRE EVENTS

and New Testament in a portable size featuring a metal cover and Tyndale's Web site, arethirsty.com, at nearly 25 **Acquire the Fire** events across the country through May. The new album's debut single, "Are U Real," has been selected as the theme song for this year's **Acquire the Fire** events, which feature Christian musicians and speakers.

He has also penned his first devotional book, "7 Days With KJ," that is slated for a fall release.

**SPONBERG EXITS:** Founding member **Nicol Sponberg** has left

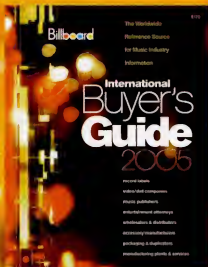
**Digital Praise** has signed a deal with **EMI CMG Distribution** for distribution to the Christian retail market. The first releases are two interactive computer games based on the **Focus on the Family** "Adventures in Odyssey" radio series. The releases, "Adventures in Odyssey and the Sword of the Spirit" and "Adventures in Odyssey and the Treasure of the Incas," are set to bow March 1.

Launched in June 2003, **Digital Praise** creates and markets faith-based computer games that promote family values.



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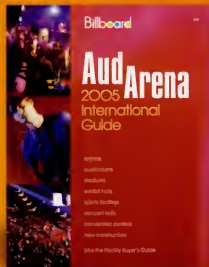
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# Las Vegas

A BILLBOARD SPECIAL REPORT

## 100 Years Of Lady Luck

### Centennial Party Celebrates Everything Las Vegas, Even Quickie Weddings

BY JILL KIPNIS

When Las Vegas throws itself a birthday party, you know it's going to be big.

And when it's Las Vegas' 100th birthday, officially May 15, there's no surprise in finding that it will be celebrated throughout 2005 with no less than 300 individual events.

The Las Vegas Centennial Celebration was years in the making, and spans from New Year's Eve 2004 to New Year's Eve 2005. Concerts, parades and more will commemorate the city's Wild West and military roots in addition to its contemporary gambling, entertainment and tourist draws.

Such major sponsors as American Express and Southwest Airlines are lending their support, as are leading entertainment companies like Clear Channel Entertainment Properties and EMI Music Marketing. That's only fitting for a city whose place in pop music history spans the decades.

"This is the first thing that has happened in Las Vegas in the last 15 years that has really galvanized the community," Las Vegas Mayor Oscar B. Goodman says. "With our rapid growth, there hasn't been anything to latch onto. By the end of the year, this cen-

tennial will be the glue."

And it won't cost residents a dime, Goodman adds.

"We made a real good deal where Clear Channel advances us \$1.9 million, plus \$500,000 for merchandise," he says. "We'll have \$1.25 million from license plates that celebrate the centennial. This is really a unique way to put on a celebration."

Stacy Allsbrook, executive director of the Las Vegas Centennial Celebration, says that there isn't a template for putting on a party like this. "There's no handbook [on how] to throw a centennial," she says. "You have to educate, celebrate and commemorate."

The centennial kicked off New Year's Eve with an event called America's Party, which included historically themed live entertainment at downtown's Fremont Street Experience and more than 200 light cannons displayed downtown and on the Strip. The evening culminated with a fireworks show.

In May, the celebration continues with

the Hellorado Days Parade and Western Village.

The Hellorado Parade is a tradition that ran from 1935 to 1997, Allsbrook says. "Hellorado was the first event created to draw tourists to Las Vegas," she explains. "It was women drinking, fun—a carnival atmosphere. It was an event you could come to and do anything."

The reincarnated parade will run through downtown Las Vegas May 14. Goodman says it will be the highlight of the centennial.

"It was one of the great events which really united our community and represented the spirit of the founders of Las Vegas," he says. "For the first time, we're going to get all of our school bands involved. We're going to have about 30 bands in the parade, and there will be tremendous electricity."

The Hellorado Days Western Village, set up in the south Main Street Station parking lot, will run May 10-15 and will feature live entertainment, food and contests. "On the 15th, we'll re-create the thing that made us a city, a land auction," Allsbrook says.

The official birthday party on the 15th will feature the world's biggest birthday cake, weighing more than 130,000 pounds. Sara Lee is helping to build the cake, Costco will ice it, and pastry chefs from Las Vegas will make the toppings.

The cake will be located downtown at the enclosed Fremont Street Experience and will be displayed on the street's 90-foot-tall big-screen TV, says Lisa Robinson, marketing director for the Fremont Street Experience.

Fremont Street is enclosed by a canopy, created in 1995, that displays different shows throughout the year. "We'll be unveiling a new light-and-sound show that weekend called 'Lucky Vegas,'" Robinson notes. "We'll also be adding centennial elements to our show rotation."

On June 9, the Once Upon 100 Weddings event will focus on a more modern reason to visit Las Vegas.

Through a partnership with Southwest Airlines, 99 couples will be flown to Las Vegas to get married at the Fremont Street Experience Mall. The 100th couple will be chosen in Las Vegas.

Couples can register to win the trip at southwest.com throughout March. *(Continued on page 24)*



## Capturing The Smooth Sounds Of Sin City

EMM Launches Imprint To Showcase Classic Performances At Las Vegas Venues

BY JILL KIPNIS

The smooth, swinging vocals of Frank Sinatra, Dean Martin and Wayne Newton evoke the history of Las Vegas like no others.

For those who visited the city and saw live performances from these and other legendary artists, as well as those discovering the classic sounds of Las Vegas today, EMI Music Marketing has launched the Las Vegas Centennial Records imprint.

LVCRC, which was created through an exclusive partnership with the City of Las Vegas in celebration of the city's 100th anniversary this year, officially launches April 26 with the release of eight titles.

Five of the albums will carry the title "Live From Las Vegas" and feature concerts by such artists as Frank Sinatra, Dean Martin, Bobby Darin, Louis Prima and Keely Smith, and Nancy Wilson.

The remaining three are "Wayne Newton: Mr. Las Vegas!" and two compilation sets, "High Rollers" features previously unavailable tracks from Peggy Lee, Nelson Riddle and Jerry Davis Jr., while "Live From Las Vegas" contains previously unreleased tracks from Smith, Prima and Judy Garland.

Each package will include introductory comments from Las Vegas Mayor Oscar B. Goodman. All CDs will be packaged in Digipaks and will have an \$18.98 suggested list price.

"What is exciting about these titles is that they are all fantastic live performances from a real golden era of the Vegas showroom,"

says Herb Agner, EMM VP of catalog marketing. "These are some of the biggest artists in music, and many of these performances have not been available before. With the marketing efforts we are putting together, we certainly intend to sell a minimum of a half-million Las



AGNER: SHOWS ARE FROM A 'GOLDEN ERA'

Vegas Centennial records."

Agner says marketing efforts will tie into key events during Las Vegas' year-long centennial celebration.

"We're talking with them about sharing our advertising efforts and finding out how the efforts can work

together exclusively to the celebration is the ability to open the door to record retailers."

Though details are still being confirmed, Agner says that at least a half-dozen major accounts—spanning specialty retail to mass market—will feature LVCRC titles in a display touting the centennial and other related EMI catalog CDs.

Additionally, EMM is working with retailers to set up consumer contests for such giveaways as trips to Las Vegas and tickets to special centennial events.

Agner says marketing pushes will center on key dates in the celebration, including May 15, the 100th anniversary of Las Vegas, and July 4, when a number of centennial concerts and events are planned.

EMM is also hoping to take advantage of TV programs about the centennial that the City of Las Vegas has commissioned.

"There's also a PBS show slated to run this fall," Agner says. "There will be other opportunities to remarket the titles for the holidays."

Though the titles will primarily be targeted to consumers age 35 and older, interest in Las Vegas and its his-



SINATRA: ONE OF THE VOICES OF 'LIVE FROM LAS VEGAS'

shows set in Vegas, and several reality shows," Agner notes. "Really, the timing for the celebration and these releases couldn't be better."

EMM does not yet know if additional LVCRC titles will be released. According to Agner, EMM is speaking to other major labels about licensing other artists that are "very meaningful in terms of the musical heritage of Las Vegas" to be part of the series. If able to license other repertoire, Agner says he is not sure if those releases would come out with the first

eight releases.

"Material for the current slate has been culled from EMM's Capitol Records catalog or directly from the artists' estates."

Planners hope the debut of LVCRC will give the year-long centennial event an extra hipness factor.

"EMI is helping us promote the smazzins of Vegas, that unique place," says Stacy Allbrook, executive director of the Las Vegas Centennial Celebration. "The fact that we have our own record label is cool."

## EMI Music Marketing

together to benefit both the releases and the celebration," he notes. "In particular, the biggest thing we will

together to benefit both the releases and the celebration," he notes. "In particular, the biggest thing we will

together to benefit both the releases and the celebration," he notes. "In particular, the biggest thing we will

## 100 Years

Continued from page 23

couple will each have a four-day celebration in Las Vegas, including a group bachelor/bachelorette party.

The weekend of July 2-4 will also be a central focus of the centennial.

A festival-style concert will take over the Las Vegas Strip July 2. It is expected to attract 75,000. The precise staging area for the free event has not been disclosed, and headlines are still being determined.

The Fremont Street Experience will also host its own free concert July 3. Talent is being negotiated.

CCEP is producing the July 2 concert in conjunction to its role involving sponsorship and merchandise. CCEP president Bruce Eskowitz says more than 300 centennial merchandise items are available through lasvegas100merchandise.com.

Eskowitz also says that leading up to

the July event, CCEP is creating a 10-city tour called Road to Las Vegas. He says the tour will likely run from April to June. "It will be a club-sized tour that is Vegas-themed with gambling tables. There will be one band featured in each



ESKOWITZ: VEGAS-THEMED TOUR

city. Attendees will be able to win trips to Las Vegas," Eskowitz says.

Eskowitz notes that CCEP is also working on a deal with a cable network to broadcast programming leading up to key events in the celebration.

In addition, as part of its "Ameri-

can Experience" series, PBS is producing a documentary about Las Vegas that is expected to be broadcast this fall. The Las Vegas Convention & Visitors Authority is partially underwriting the show, giving \$750,000 to production costs.

Other big sponsors will be announced soon. In the meantime, CCEP has already arranged a deal with American Express for it to be the official credit card sponsor for the year-long event. American Express is expected to develop Las Vegas-centric perks for its members and to advertise at many centennial programs.

### MILITARY MIGHT

Throughout the year, Las Vegas' military roots will also be celebrated. "Las Vegas would have been a state without the Air Force base," Allbrook says.

The Aviation Nation Nellis Air Force Base Show will take place Nov. 10-12 and will feature displays of military and civilian aircraft and flying performances.

Other centennial-related events will include the unveiling of a time capsule, which will be filled with Las Vegas memorabilia, and the creation of 100 murals throughout the Las Vegas Valley.

The Historic Preservation Working Group will place a series of historic markers throughout the city at sites that represent a number of firsts for Las Vegas. At the Fremont Street Experience, for example, the Golden Gate Casino will have a marker commemorating that the locale was home to the city's first telephone and elevator.

Additionally, EMM is launching the Las Vegas Centennial Records imprint, which will release a series of CDs of classic Las Vegas musical talent (see story, this page).

The celebration's finale will be New Year's Eve. Details about centennial events have not yet been confirmed.

The LVCA will be tying in the centennial with all of its marketing efforts, public relations manager Erika Yowell says.

"We've got an overall centennial

marketing plan in place," she says. "Our advertising that we do nationally and in regional markets might feature the centennial logo. We are working with customers who use Las Vegas as a convention destination to include information about the centennial in their attendee information. The centennial is really being tapped into to generate continuous buzz around a city that seems to have so much buzz already."

*This report launches a quarterly series on Las Vegas that will spotlight this entertainment capital in its centennial year. Upcoming reports will focus on the role of the Strip as a major music magnet, the business masterminds who make Vegas shine, the new and hot clubs and restaurants, and more.*

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# Left-Of-Center Spaceland Turns 10

BY TODD MARTENS

LOS ANGELES—The storied rock clubs of Los Angeles, from the Whisky-a-Go-Go to the Troubadour to the Roxy, all have one thing in common: location. The West Hollywood venues occupy prime real estate, all situated in heavily trafficked areas where parking is at a premium, tourists run rampant and the nearby bars have velvet ropes.

This is precisely what bothered Mitchell Frank. In the early '90s, Frank began booking shows at a bar called Dreams of L.A. Located in Silver Lake, which is a few miles northwest of downtown Los Angeles, Frank started staging shows under the name Spaceland in March 1995. Today, the designation has become synonymous with the bar. A slew of 10th-anniversary shows are planned throughout March, with appearances confirmed from

Love, Ozomatli, Moving Units and Greg Dulli's new project Upworn Lights.

The drive from Silver Lake to West Hollywood is only about eight miles. Yet it was a 25-minute trek that Frank didn't want to make. When he started Spaceland, such acts as Beck, the Negro Problem, the Geraldine Fibbers and Possusum Diner were regulars at Silver Lake haunts. They simply lacked a stage in their neighborhood.

"I wanted a place for musicians to hang out," Frank says. "No offense to the Troubadour, but I didn't want to drive to West Hollywood to get my music on. I missed the local bar atmosphere. Spaceland [when it opened] was a place where everybody knew your name."

The opening show at Spaceland featured Beck, Possusum Diner, Lufthansa and Foo Fighters. The club has become the first Los Angeles stop for up-and-coming touring acts like the White Stripes and the Arcade Fire, and it is the warm-up venue of choice for such acclaimed local acts as Weezer and Beck.

## BUILDING A REPUTATION

A 21-and-up venue, Spaceland has earned respect for taking chances on young acts and booking quality music who thrive outside the mainstream. For instance, of the more than 80 acts on the bill for this year's Coachella Valley Music & Arts Festival in Indio, Calif., nearly 40 have passed through Spaceland.

"I'd rather have a really amazing band with 12 people than have some schlocky band with 250 people in there," Frank says. "We wanted to build a reputation where any band you would see was hopefully worth the fee you paid to get in."

That admission is rarely more than \$10, and the monthly Monday night residencies at the club are free. Acts performing during the free nights are no slouches, either, as February welcomed V2's hard rocks the Burning Birds, and past residencies have included Los Angeles' folk-popsters Rico Kiley and the all-over-the-map rock of Denque Fever.

"It's an important starting point for left-of-center bands," says the Agency Group's Dave Kaplan, who books the White Stripes and Los Angeles shoegazer act Autolux. "I don't think you can escape the L.A.-ism of L.A., but it's a major contrast having a band play there as opposed to a Westside venue. For the indie stuff, that side of town is where your audience is."



STEW: FOR HIM, SPACELAND IS ALL ABOUT THE AIR CONDITIONING

# Sponsored Tours Growing in Popularity

BY JILL KIPPINS

LOS ANGELES—Whether an act takes part in a sponsored tour is a matter of taste.

Maroon5's headliner for the upcoming Honda Civic Mega Tour, signed on because the band agrees with Honda's goals.

"While we might have been wary of corporate sponsorship, we think Honda is having a positive impact on the environment," guitarist James Valentine says.

Other acts, such as Cake, say sponsored tours are becoming more of a necessity given the state of the music business. The act is headlining this spring's Virgin Group Mega Tour. Cake frontman John McCrea jokes, "We envision bands beginning to do whatever it takes to put their music out there, including wearing NASCAR-style uniforms with logos on them."

Tour organizers, sponsors and agents say the melding of music with lifestyle elements—such as interactive games and contests—makes sponsored tours appealing, particularly to youth. And, because this demographic is critical to mar-

ketters, tying in with music is fast becoming a top priority for brands.

## BENEFITS FOR ALL

According to IEG Sponsorship Report, sponsorship spending is expected to rise 8% this year to \$754 million, up from \$695 million in 2004 (*Billboard*, Feb. 5).

Rob Tonkin, founder of Marketing Factory, creator and producer of the Honda Civic tour, says Honda renewed the project for a fifth year because it is reaping branding benefits in its target market of 16- to 30-year-olds. A Honda representative declined to comment.

The 43-date 2003 Honda Civic Tour, which featured Good Charlotte and New Found Glory, grossed \$7.1 million and drew 301,000 people, according to Billboard Boxscore. Only partial data is available for last year's outing.

The 2005 version also features Phantom Planet, the Donnas and the Thrills. The 35-date trek, which begins March 11, has multiple promoters including House of Blues and Clear Channel Entertainment.

"The collective marketing that

goes along with this raises the profile of the tour, the band and the brand," Tonkin says. "Experiential marketing is imperative in reaching the youth market."

Tonkin says that letting the band perform "unencumbered" from brand tie-ins is critical. The main Honda branding will be in the venue's lobby, which will display two Maroon5-styled Civics that will be given away.

"You don't want the tour to be more about the sponsor than the band," adds Bruce Solar, booking agent for Cake at the Agency Group. Virgin logos will not be onstage during performances, he says.

Ann Egelhoff, senior manager of partnerships and promotion at Virgin Entertainment Group, says each stop on the 20-date tour includes a "day lounge" at a college—Virgin Megastores' target demographic for the tour—featuring sponsored activities from Virgin and other companies such as Dentyne.

The Virgin tour, which also features Gomez and Robbers on High Street, will be individually promoted by each university.

Though Egelhoff concedes that

That's not to say Spaceland lacks star power. Autolux, which is signed to B Bone Burnett's Columbia-affiliated DMZ Records, credits Spaceland for launching its career.

"We played a show, and all of sudden there was this 6-foot-5 guy onstage helping us," guitarist Greg Edwards says. "B Bone Burnett actually helped us out of the stage, and he moved all our equipment with us. That was our second show at Spaceland."

Prior to booking Spaceland, Frank was an engineer/producer with his own recording studio. He says the studio was a \$300,000-per-year business, and when his partner bought him out, he started booking shows with the hope of eventually launching a record label.

His first shows at Dreams of L.A. were in 1993, in the beginning he only booked one night per week. At the time, the bar was a top 40 club and featured the occasional bikini contest. After Frank had some success with live acts, he persuaded the owner of the bar to give him four nights per week and began using the Spaceland name.

"Anytime you give up all control of all promotions, it's a risk," says Jeff Wolfram, who owns the bar. "But when I first met Mitchell he was enthusiastic and energetic and sounded like he knew what he was doing. He proved himself correct."

Frank eventually started a label with the Dust Brothers, Nickelbag Records, and entered a joint venture with Disney's Mammoth Records. When the deal went south in 1999, Frank took the money and bought his own venue, the Echo, a few miles east of Dreams of L.A. Today, Frank's Spaceland Productions books shows at multiple venues around Los Angeles; full-time booking duties are handled by Jennifer Teitel.

Spaceland has prevailed despite a drastically changing neighborhood. Houses behind the club have gone from \$300,000 in 1995 to \$2 million today, and the new neighbors have done away with 24-hour parking.

Also, as the area has developed, Spaceland is no longer the only game in town. But the Negro Problem's Stew believes he knows the key to Spaceland's success.

"The secret to Spaceland is air conditioning," he says. "There's this drive-by aesthetic where people think it has to smell like piss in order for it to be rock'n'roll. But Spaceland made people realize you could enjoy edgy, different things and be comfortable."



MAROON5: HEADLINING HONDA CIVIC TOUR

yet been determined.

"Music is so linked to these sports and is part of the lifestyle and culture of the athletes," says Wade Martin, GM of the Dew Action Sports Tour.

John Galloway, director of sports marketing for Pepsi-Cola North America, says Mountain Dew has "made a long-term investment" in music projects. The soda brand is the tour's title sponsor.

Many brands are still unsure about delving into sports, says Martin Berman, head of Integrate Marketing, producer of the Virgin tour. "There are so many layers in the music business," he notes.

Venues also face their own challenges. Bob Wagner, VP/chief marketing officer for Anaheim Arena Management, which oversees the Arrowhead Pond in Anaheim, Calif., says that venues named for an automobile, for example, may have a conflict of interest in hosting a tour sponsored by a competing car.

"I need to protect the integrity of this year-round client. At the same time, I need to be cooperative with outside tours," he says. "It's a highly sensitive topic today."

ARTIST	VENUE/ DATE	GROSS/ DATE	ATTENDANCE/ CAPACITY	PROMOTER
STING	Budapest, Hungary Jan. 21-23	\$2,524,592 \$1,311,000 (year) \$817,937 (42)	29,255 three nights	The Heart Adventure, Live Artists
STING	Lennaxen Estate, Perth, Australia Feb. 11-13	\$1,568,636 \$1,360,000 (Australian) \$117,636	13,290 two nights	The Heart Adventure, Live Artists
STING	Olympic Gymnasium #2, Seoul, South Korea Jan. 29-29	\$1,162,147 \$1,156,423 (500 seats) \$100,593 (52)	5,568 two shows	The Heart Adventure, 9 Networks Entertainment
JOSH GROBAN, CHRIS BOTTI	Madison Square Garden, New York Feb. 11	\$1,067,995 \$1,025,941 (50)	13,787 one night	Clear Channel Entertainment
STING	Ozaki-Ju Hall, Osaka, Japan Jan. 15	\$829,776 \$425,000 (year) \$404,776	8,524 one night	The Heart Adventure, Live Artists
STING	Indoor Stadium, Singapore Feb. 11	\$747,221 \$1,223,932 (Singapore) \$121,294 (44)	18,829 one night	The Heart Adventure, Live Artists
STING	Hong Kong Convention & Exhibition Center, Hong Kong Jan. 26	\$685,644 \$1,272,928 (72) \$127,928 (72)	8,700 one night	The Heart Adventure, Live Artists
YANNI	MCI Center, Washington, D.C. Feb. 13	\$533,416 \$509,850	7,953 one night	Danay D'Donnay Presents, Concerts West/ABC Live
CHER, VILLAGE PEOPLE	CenturyTel Center, Denver, Colo., U.S. Feb. 5	\$508,528 \$19,233 (25)	8,323 one night	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Verizon Wireless Arena, Manchester, N.H. Feb. 10	\$414,833 \$66,500 (50)	8,082 one night	Clear Channel Entertainment
YANNI	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 11	\$462,778 \$77,937	6,592 one night	Danay D'Donnay Presents, Concerts West/ABC Live
YANNI	Grand Arena, Cleveland Feb. 12	\$460,194 \$62,500 (50)	7,538 one night	Danay D'Donnay Presents, Concerts West/ABC Live
STING	Sun Palace, Fukuoka, Japan Jan. 18	\$430,835 \$4,800,000 (year) \$68,127 (50)	5,895 one night	The Heart Adventure, Live Artists
STING	Barclay's Hall, Newport, Japan Jan. 19	\$430,329 \$4,300,000 (year) \$98,978 (22)	5,817 one night	The Heart Adventure, Live Artists
JOSH GROBAN, CHRIS BOTTI	Northwest Seaport, Seattle, Wash. Feb. 5	\$423,485 \$50,933	8,140 one night	Clear Channel Entertainment, in house
JOSH GROBAN, CHRIS BOTTI	Wachovia Arena, Wilmington, N.C. Feb. 7	\$423,395 \$10,532 (50)	8,024 one night	Clear Channel Entertainment
STING	Stadium Putra, Kuala Lumpur, Malaysia Feb. 11	\$383,168 \$1,484,000 (regional) \$123,302 (50)	5,957 one night	The Heart Adventure, Live Artists
CHER, VILLAGE PEOPLE	Tingkok Coliseum, Albuquerque, N.M. Feb. 12	\$372,846 \$74,949	5,994 one night	Clear Channel Entertainment
YANNI	Xcel Energy Center, St. Paul, Minn. Feb. 8	\$372,405 \$75,935	5,737 one night	Danay D'Donnay Presents, Concerts West/ABC Live
STING	Impact Arena, Bangkok, Thailand Jan. 12	\$371,742 \$1,157,000 (book) \$115,925 (61)	5,186 one night	The Heart Adventure, Bac-Ten
JILL SCOTT, MARTIN LUTHER	Paramount Theatre, Oakland, Calif. Feb. 10-11	\$336,554 \$10,550	5,867 0.817 two shows	Clear Channel Entertainment
YANNI	Malibu Arena, Pittsburgh Feb. 5	\$318,485 \$65,500 (50)	5,171 one night	Danay D'Donnay Presents, Concerts West/ABC Live
STING	Sun Plaza Hall, Tokyo, Japan Jan. 16	\$318,276 \$1,600,000 (year) \$88,217 (26)	5,241 one night	The Heart Adventure, Live Artists
JILL SCOTT, RAPHAEL SAADEH	Universal Amphitheatre, Universal City, Calif. Feb. 14	\$291,816 \$89,500 (50)	5,685 one night	House of Blues Concerts
LUDACRIS, LL COOL J & THE EAST SIDE BOYZ, CLARA	Universal Amphitheatre, Universal City, Calif. Feb. 12	\$271,811 \$49,500 (50)	5,629 one night	House of Blues Concerts
STING	Palace Gardens, Bangalore, India Feb. 4	\$262,472 \$1,327,000 (regional) \$46,180 (50)	12,000 one night	The Heart Adventure, DNA Networks Pvt
SILKPOYNT	Hardem Pavilion, Sydney, N.S.W., Australia Jan. 29	\$252,732 \$238,100 (Australian) \$14,632	5,436 one night	Michael Chapp Entertainment, Jack Ulrich Presents
RASCAL FLATTS, BLAKE SHELTON	Ferganah, Fargo, N.D. Feb. 11	\$245,666 \$37	5,938 one night	Clear Channel Entertainment
YANNI	Bredford Center, Buffalo, N.Y. Feb. 8	\$245,346 \$72,500 (50)	3,815 one night	Danay D'Donnay Presents, Concerts West/ABC Live
RASCAL FLATTS, BLAKE SHELTON	Peoria Civic Center, Peoria, Ill. Feb. 5	\$244,122 \$37	5,937 one night	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON	Roberts Stadium, Indianapolis, Ind. Feb. 10	\$233,436 \$37	6,118 one night	Clear Channel Entertainment
STING	SRII Hotel Gardens, Patna, New Delhi, India Feb. 6	\$218,083 \$1,480,000 (year) \$218,083 (50)	11,000 one night	The Heart Adventure, DNA Networks Pvt
RASCAL FLATTS, BLAKE SHELTON	Dakota Entertainment Convention Center, South Minn. Feb. 10	\$206,577 \$37	5,421 one night	Clear Channel Entertainment
RASCAL FLATTS, BLAKE SHELTON	Midwest Wireless Center, Madison, Minn. Feb. 12	\$194,287 \$37	5,636 one night	Clear Channel Entertainment
QUEENSRYCHE	House of Blues, Chicago Jan. 18, 27-29	\$184,388 \$28	5,046 3.28 three shows	House of Blues

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# European Market Ready To Rock

Asked how the European concert market is shaping up for 2005, Clear Channel Entertainment's European music division chairman Thomas Johansson responds, "Very good!" According to Johansson, the list of rock and pop acts touring Europe this year includes U2, Black Sabbath, John Fogerty, Good Charlotte, Anastacia, Westlife, Keane, Kylie Minogue, Robert Plant, Queen (with

The election is by popular vote."

KING OF PHILADELPHIA: Veteran Philadelphia promoter Larry Magid tells On The Road that recent initiatives under new Clear Channel Entertainment president of global music Michael Rapino sparked his decision to stay on with CCE. Magid is in final negotiations for a new long-

term contract with CCE, after many had speculated he might leave *Billboard*, Feb. 26). It now looks as though Magid will continue as president of CCE's Philadelphia operation, Electric Factory Concerts.

"With Michael Rapino coming in, I like the changes that have been made," he says.

On The Road  
By Ray Waddell  
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Paul Rodgers), Lou Reed, Mark Knopfler, Destiny's Child, Rod Stewart, Elton John, R.E.M., Green Day and Lenny Kravitz.

Ned Warnock, London-based head of the Agency Group, adds to the list Alter Bridge, Alice Cooper, George Benson, Mötley Crüe, Nine Inch Nails, System of a Down, Foo Fighters, the White Stripes, Velvet Revolver, 3 Doors Down, Mudvayne and My Chemical Romance. "We have a very buoyant market-place in Europe, with great touring not only for U.S. artists but also European artists and music in general," Warnock says.

**SO WHAT DO THEY DO, EXACTLY?** The North American Concert Promoters Assn. held a membership meeting Feb. 1 in Los Angeles to elect a new board of directors for the 2005 term. The new board comprises Clear Channel Entertainment executive VP Becky Levin, New York-based AEG Live executive VP Debra Rathwell, CCE national touring GM Jane Holman, Los Angeles-based AEG Live senior VP Larry Vallon and CCE's Atlantic Attractions president Brian Murphy.

So what we have here is basically five execs representing two corporate promoters. Where are the independents? "There have been independents on the board many times, and this year the elections just went this way," NACPA executive director Cynthia Wallace Lise says. "For example, [Fantasmas Productions'] John Stoll was on last year's board and indeed was on the board for the past several years.

GREER'S NEW GJM: Jim Greer has been named assistant GM of the 20,000-seat Gaylord Entertainment Center in Nashville.

Greer replaces Mike Woolley, who resigned from the GEC in December to head the new Nashville office of HOK Sport+Venue+Event. Greer has worked at the GEC for more than five years, most recently as senior director of the facility. His background is primarily in arena operations. In his new role, Greer will report to arena VP/GM Hugh Lombard.

**ONE THING LEADS TO A TOUR:** '80s U.K. rock the Flux will embark on



THE FLUX: ORIGINAL LINEUP RETURNS TO THE STATE'S THIS SPRING

a local tour with its original lineup of vocalists Cy Cummin, lead guitarist Jamie West-Owen, keyboardist Rupert Gregson-Williams and drummer Adam Woods joined by bassist Gary Adams (Abba & the Ants, Roxy Music). The tour, booked by Belle Forino at Fantasma Tours International, begins March 3 at the Rhythm Room in Phoenix.

The Flux released a new album last year, "What a Life," on Rainman Records. Jerry Blair manages the act.

# A&R Execs Predict Changing Trends

BY GAIL MITCHELL

LOS ANGELES—As the awards season winds down, we have a pretty good idea of what consumers and industry colleagues thought was hot in 2004. But which R&B/hip-hop trends are looking good in 2005?

With almost a quarter of the new year under their belts, four A&R executives share their observations. They see R&B and meaningful lyrical content returning to the forefront and the cross-pollination of hip-hop and rock increasing. They also say that—contrary to popular belief—A&R is not a lost art.

## ERICA GRAYSON

R&B's comeback—thanks to Alicia Keys, Usher and Mario—is no mystery, according to longtime A&R exec Erica Grayson. "Things always happen in cycles," she says.

"Mario's big single 'I Let Me Love You' is a straight-ahead R&B record. That kind of artist is definitely on the rise, as is the infusion of different [artists] like Gwen Stefani, who is embraced by the hip-hop community."

Within the A&R industry stable, Grayson points to Keyshia Cole as an example of R&B's future and the still-

vital role of artist development. Cole's "I Changed My Mind," featuring Shyne, peaked at No. 23 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. Her debut album, "The Way It Is," is due in late April.

"Keyshia has been signed here for two years," Grayson says. "During that time, she's been building an base through her own street and urban roots as well as traditional radio and video play."

## BRYAN LEACH

Because of the current R&B resurgence, TVT Records VP of urban A&R Bryan Leach says, "A lot of A&R [execs], including at TVT, are out there looking for more R&B."

Leach also sees more regional success in the offing. Houston is one of the markets "about to blow up," he says. "You have the rap alternative of Swisha House, the new Geto Boys and a second wind with Rap-a-Lot."

"New York is struggling, but we're coming back," he adds, "while the West Coast is coming back strong."

Along with these regional breakouts, Leach predicts more collaborations between rap and rock, a la Jay-Z's recent mash-up with Linkin Park. "There's always been an affinity

between rap and rock," he says.

The 10-year TVT veteran says radio is a frustrating part of the gig because of tight playlists and unwillingness to take chances. And cheerleading acts



LEACH SEES REGIONAL BREAKOUTS

within a label can be difficult. "You have to do a sales job on your own company before you can begin to sell it to the public," he notes.

Still, the Internet's indie-friendly climate has given TVT a wellspring of talent from which to choose, Leach says.

And he contends that A&R execs are safeguarding the practice of artist development.

"Look at the changes that have happened in the last two years: Labels have cleaned up their rosters, beefed up in A&R and put emphasis on finding and making great artists," Leach says. "People don't realize that most A&R [execs] do artist development. With labels paying more attention to A&R, that helps with artist development."

## KAWAN PRATHER

For Sony Urban Music senior VP Kawan "KP" Prather, talent is what it's all about.

"I'm hoping we're coming to the end of rappers and singers getting on [labels] based on who they're with versus talent," he says. "The more real talent that's out there, the better the bar to measure by. People are looking to be touched by music again."

As an example, Prather singles out John Legend's "Ordinary People." The song "has no beat, no rapper," Prather notes. "It's just a duet on a piano singing about a real situation. This record touches everybody."

"For the last two to three years," he continues, "the most important thing

was the club, with rappers and singers talking about rolling up in their Escalades. Making records about how much shit someone [owns] pretty much stopped selling a year ago. But



PRATHER: PEOPLE ARE DEALING WITH LIFE

no one got the memo. People are now leaving the club, going home and dealing with the rest of life. Where's the soundtrack for that?"

Prather says A&R thinking has also shifted, as execs return to cultivating *(Continued on page 30)*

# Soul Train Awards Travel Back To Movie Lot

Don Cornelius says the upcoming Soul Train Music Awards—to be staged at Paramount Studios in Hollywood, Calif.—is going back to basics. "Years ago, the Oscars and other award shows were done on movie lots," he says. "We don't know how it will work out, but I love the way it's shaping up."

Helping it shape up is a lineup of performers that includes co-hosts Brian McKnight, Nick Cannon and Fantasia, plus Ciara, Anthony Hamilton, Kierra "Kiki" Sheard and Karen Clark Sheard. Among the presenters are Tweet, the O'Jays, Boyz II Men and Christina Milian. The 19th annual Soul Train Music Awards takes Feb. 28 and airs nationally March 12 in first-run syndication.

**COURTING CUTTY:** Another Southern talent is attracting attention. Sources say Jive Records, Warner Bros. and TVT Records are among the labels interested in signing singer/rapper Cutty. The Atlanta native, a former member of rap group Jim Crow, worked from 1999 to 2003 on the Hot R&B/Hip-Hop Singles & Tracks chart as a featured guest on *Trillville's* "Some Cut." The song, which is No. 10 this issue, is on BME/Ruffie/Warner Bros.

Slated to appear on the Ying Yang Twins' upcoming album,



SAMMIE: FIRST CD IN THREE YEARS

"U.S.A." Cutty is also working on several other BME projects with the label's chief, Lil Jon.

**INDUSTRY BRIEFS:** Sammie, who is 12 scored a top 10 R&B hit ("I Like") in 2002, has reunited with producer Dallas Austin to work on a new CD. Jazze Pha and Jasper Cameron will also be behind the board.

Among the songs recorded thus far is "Found Someone," produced by Atlanta's Colin Morrison. The album is due later this year on a label to be announced shortly. Sammie, managed by Malcolm Lee, was originally signed to Austin's Capitol-distributed label, *FreeWorld*.

Kudos to R&B icons Isaac Hayes, David Porter, Bill Withers and Steve Cropper (a founding member of Booker T. & the MG's) on their upcoming induction into the Songwriters Hall of Fame. The 36th annual ceremony, to be held June 9 in New York, will also honor John Fogerty and Richard and Robert Sherman.

Singer/songwriter Sy Smith has signed with Altadena, Calif.-based Talk & Tell Media for national PR. A noted backup singer (Whitney Houston, Macy Gray) whose

## Rhythm & Blues

by Gail Mitchell  
gmitchell@billboard.com



TV credits include "Soul Food" and "Ally McBeal." Smith recently released the independent CD "The Syberspace Social." Producers on the project include Ali Shabazz Muhammad and James Poyser.

Smith formerly recorded for Hollywood Records. The label released his first solo album, "peykoosk," in 2000.

Gerard Levert will shift into DJ mode when he subs for a vacationing Donnie Simpson at WGPR-FM Washington, D.C. He will step in for the morning personality 7 a.m.-10 a.m. during the week of Feb. 28-March 4.

Miller London and his iUrban Network crew present their annual conference March 30-April 2 in Palm Springs, Calif., at the Riviera Resort & Racquet Club.

**HISTORY IN THE MAKING:** Isaac Hayes is one of the key subjects in a new DVD series. Launched Feb. 15 during Black History Month, the Russell Simmons Higher Self DVD

series comprises three segments: "The HistoryMakers on Faith," "The HistoryMakers on Courage" and "The HistoryMakers on Success." Using firsthand accounts and archival footage, the series tells the stories behind high-achieving contemporary African-Americans. Besides Hayes, those profiled include B.B. King, Harry Belafonte, photographer Gordon Parks and late actor/activist Ossie Davis, to whom the series is dedicated.

The DVDs—written, directed and co-produced by Del Filmaker Nancy Oney—were developed by national nonprofit organization the HistoryMakers and the Simmons Lathan Media Group. *Image Entertainment* is the distributor. Each title retails separately for \$14.99.

**IN MEMORY:** Long before Erykah Badu immortalized the name in her 1997 R&B hit, another Tyronne was making chart waves. Tyronne Davis, best-known for his R&B/hip-hop crossover hits "Can I Change My Mind" (1968) and "Turn Back the Hands of Time" (1970), passed away Feb. 9 in Oak Brook, Ill. The 66-year-old died of pneumonia. He had been in a coma since sustaining a stroke last September.

A former chameleon to blues guitarist Freddie King, Davis crafted a singular style of blues-steeped soul with a distinctive baritone that kept him recording first with *Dakar* and later *Columbia* and *Malaco* (Records) and performing up until his illness. His music still resonates today. *Endzone Entertainment* released his last album, "Legendary Hall of Famer," last October.



## Billboard TOP R&B/HIP-HOP ALBUMS.

Sales data compiled from a national subset

panel of core R&B/Hip-Hop stores by

 Nielsen  
SoundScan

WEEK	LAST	2 WEEKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEK	LAST	2 WEEKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>THE GAME</b> INTERPRET: ARTIST INTERPRET (C) 1988 (C) 1988	<b>THE GAME</b>	4	4	38	<b>MANNIE FRESH</b> CASH MONEY/REBEL/ARCADE (C) 1988 (C) 1988	<b>The Mind Of Meeze Fresh</b>
2	2	2	<b>JOHN LEGEND</b> GROSS MUSIC/COLUMBIA RECORDS MUSIC (C) 1988 (C) 1988	<b>Get Lifted</b>	5	5	47	<b>AKON</b> SILVERLINER/ARCADE (C) 1988 (C) 1988	<b>Trouble</b>
3	3	3	<b>FANTASIA</b> J-ROCK/IMPULSE (C) 1988 (C) 1988	<b>Free Yourself</b>	6	6	42	<b>NELLY</b> CORRENT/ARCADE (C) 1988 (C) 1988	<b>Swamp</b>
4	20	27	<b>RAY CHARLES A<sup>1</sup></b> A&M/IMPULSE (C) 1988 (C) 1988	<b>'S Greatest Gainer 'S</b>	7	7	54	<b>THE DIPLOMATS</b> DIPLOMATS/IMPULSE (C) 1988 (C) 1988	<b>Diplomatic Immunity</b>
5	6	9	<b>USHER A<sup>1</sup></b> JANICE KNOX/COLUMBIA (C) 1988 (C) 1988	<b>Confessions</b>	8	8	42	<b>LYDIA LYONS A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>The Hunger For More</b>
6	2	1	<b>BRIAN MCKNIGHT</b> IMPULSE (C) 1988 (C) 1988	<b>Gemini</b>	9	9	55	<b>CHINNEY</b> CAPITAL/IMPULSE (C) 1988 (C) 1988	<b>Urban Legend: Cropped &amp; Screened</b>
7	5	5	<b>L.J. LON &amp; THE EAST SIDE BOYZ A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Crank Juice</b>	10	10	53	<b>PITBULL</b> IMPULSE (C) 1988 (C) 1988	<b>M.I.A.M.I. (Money In A Major Motion)</b>
8	7	5	<b>T.L. J.</b> IMPULSE (C) 1988 (C) 1988	<b>Urban Legend</b>	11	11	51	<b>KEITH SWEAT</b> IMPULSE (C) 1988 (C) 1988	<b>The Best Of Keith Sweat: Make You Sweat</b>
9	8	7	<b>EMINEM A<sup>1</sup></b> JANICE KNOX/IMPULSE (C) 1988 (C) 1988	<b>Escape</b>	12	12	58	<b>SMOKE PURPL</b> IMPULSE (C) 1988 (C) 1988	<b>Nothing But Nothing</b>
10	9	8	<b>DESTINY'S CHILD A<sup>1</sup></b> COLUMBIA (C) 1988 (C) 1988	<b>Destiny Fulfilled</b>	13	13	55	<b>ANITA BAKER</b> IMPULSE (C) 1988 (C) 1988	<b>My Everything</b>
11	10	9	<b>LUDACRIS</b> IMPULSE (C) 1988 (C) 1988	<b>The Real Luda</b>	14	14	52	<b>YING YANG THINGS</b> COLUMBIA (C) 1988 (C) 1988	<b>My Brother &amp; Me</b>
12	36	32	<b>ALICIA KEYS A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>The Day After Tomorrow</b>	15	15	57	<b>KENNY G</b> IMPULSE (C) 1988 (C) 1988	<b>At Last, The Duets Album</b>
13	12	13	<b>MARIO A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Turning Point</b>	16	16	73	<b>JAY-Z</b> IMPULSE (C) 1988 (C) 1988	<b>The Black Album</b>
14	11	11	<b>CIARA A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Groceries</b>	17	17	54	<b>JOJO</b> IMPULSE (C) 1988 (C) 1988	<b>Juke</b>
15	17	17	<b>RAY CHARLES A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Ray (Soundtrack)</b>	18	18	91	<b>R. KELLY A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Happier People I Saved Me</b>
16	47	59	<b>KANYE WEST A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>The College Dropout</b>	19	19	56	<b>B.R. GUNNA</b> IMPULSE (C) 1988 (C) 1988	<b>B.R. GUNNA's Dirty Clinic Vol. 2</b>
17	14	15	<b>SNOOP DOGG A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>R&amp;G (Rhythm &amp; Gypsy): The Musicology</b>	20	20	65	<b>URBAN MYSTIC</b> IMPULSE (C) 1988 (C) 1988	<b>Ghosts Revisited</b>
18	23	23	<b>QUEEN LATIFAH</b> IMPULSE (C) 1988 (C) 1988	<b>The Divine Queens Album</b>	21	21	64	<b>VARIOUS ARTISTS</b> IMPULSE (C) 1988 (C) 1988	<b>The Source Presents Hip-Hop Hits Volume 9</b>
19	13	6	<b>GETO BOYS</b> IMPULSE (C) 1988 (C) 1988	<b>The Foundation</b>	22	22	64	<b>J. MOSS</b> IMPULSE (C) 1988 (C) 1988	<b>The J. Moss Project</b>
20	16	16	<b>ZPAC</b> IMPULSE (C) 1988 (C) 1988	<b>Loyal To The Game</b>	23	23	64	<b>BRALL &amp; MJC</b> IMPULSE (C) 1988 (C) 1988	<b>The Living Legends</b>
21	22	21	<b>NAS A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Street's Disciple</b>	24	24	63	<b>CRIME MOB</b> IMPULSE (C) 1988 (C) 1988	<b>Crumbs Mob</b>
22	21	21	<b>NELLY A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Suit</b>	25	25	68	<b>STEPHANIE MILLS</b> IMPULSE (C) 1988 (C) 1988	<b>Bare For Thiel</b>
23	19	19	<b>JAY-Z/UNION JACK</b> IMPULSE (C) 1988 (C) 1988	<b>MTV Unplugged: Live From Madison Square Garden</b>	26	26	70	<b>PAUL WALK &amp; CHAMILLIONAIRE</b> IMPULSE (C) 1988 (C) 1988	<b>Controversy Series</b>
24	40	49	<b>JUSTY STONE</b> IMPULSE (C) 1988 (C) 1988	<b>Mind Body &amp; Soul</b>	27	27	83	<b>G-UNIT A<sup>1</sup></b> IMPULSE (C) 1988 (C) 1988	<b>Play For Mercy</b>
25	24	24	<b>TRICK DADDY</b> IMPULSE (C) 1988 (C) 1988	<b>Thru Marzany: Married To The Streets</b>	28	28	71	<b>LIL WYTE</b> IMPULSE (C) 1988 (C) 1988	<b>Philly's Phantoms</b>

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2005

## Billboard HOT R&amp;B/HIP-HOP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)
2	1	Let Me Love You	Destiny's Child (Jive)	29	20	Diary	Missy Elliott (Jive)	57	57	Oh	Destiny's Child (Jive)
1	2	Lovers And Friends	Lil Jon & The East Side Boyz (Jive)	52	52	Number One Spot	Usher (A&M)	61	61	I Can't Stop Loving You	Destiny's Child (Jive)
3	3	How We Do	Destiny's Child (Jive)	33	33	U Already Know	Destiny's Child (Jive)	20	20	So Much More	Destiny's Child (Jive)
5	4	Truth Is	Destiny's Child (Jive)	27	27	What U Got On	Destiny's Child (Jive)	54	54	Give Me That	Destiny's Child (Jive)
7	5	Candy Shop	Destiny's Child (Jive)	31	31	Let's Get Back	Destiny's Child (Jive)	42	42	Only U	Destiny's Child (Jive)
4	6	Disc Inferno	Destiny's Child (Jive)	38	38	What's The Whisper Song	Destiny's Child (Jive)	58	58	Guess Who Loves You More	Destiny's Child (Jive)
10	7	Ordinary People	Destiny's Child (Jive)	32	32	I'm A Realist	Destiny's Child (Jive)	66	66	So What (If You Get A Bitch)	Destiny's Child (Jive)
8	8	Some Cut	Destiny's Child (Jive)	36	36	In The Kitchen	Destiny's Child (Jive)	55	55	Thugs Get Lonely Too	Destiny's Child (Jive)
15	9	Solider	Destiny's Child (Jive)	37	37	Country Boy	Destiny's Child (Jive)	69	69	Free Yourself	Destiny's Child (Jive)
11	10	U Don't Know Me	Destiny's Child (Jive)	40	40	Girlfight	Destiny's Child (Jive)	72	72	Real N****a Roll Call	Destiny's Child (Jive)
12	11	Drop It Like It's Hot	Destiny's Child (Jive)	43	43	How Does It Feel?	Destiny's Child (Jive)	70	70	That's What I'm Made For	Destiny's Child (Jive)
13	12	0	Destiny's Child (Jive)	47	47	Shaw Down	Destiny's Child (Jive)	64	64	How Could You	Destiny's Child (Jive)
11	13	I 2 Stop	Destiny's Child (Jive)	49	49	Forever, For Always, For Love	Destiny's Child (Jive)	65	65	Center 2	Destiny's Child (Jive)
17	14	1 Thing	Destiny's Child (Jive)	53	53	Singer (Gimme Some)	Destiny's Child (Jive)	68	68	Mecklinghoff	Destiny's Child (Jive)
18	15	King Of The Dancehall	Destiny's Child (Jive)	55	55	Turn On Lights On	Destiny's Child (Jive)	71	71	All Because Of U	Destiny's Child (Jive)
28	16	Baby Mama	Destiny's Child (Jive)	56	56	Whisper	Destiny's Child (Jive)	73	73	Over Boyz	Destiny's Child (Jive)
23	17	Okay	Destiny's Child (Jive)	58	58	Go D.J.	Destiny's Child (Jive)				
24	18	Here I Go Again	Destiny's Child (Jive)								
21	19	Let's Get Blazin'	Destiny's Child (Jive)								
22	20	Baby	Destiny's Child (Jive)								
25	21	Huge	Destiny's Child (Jive)								
26	22	Cherlene	Destiny's Child (Jive)								

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## Billboard R&amp;B/HIP-HOP SINGLES SALES™

LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	1	Solider	Destiny's Child (Jive)	3	3	How We Do	Destiny's Child (Jive)
2	2	Gettin' On	Destiny's Child (Jive)	7	7	Candy Shop	Destiny's Child (Jive)
3	3	Guess Who Loves You More	Destiny's Child (Jive)	1	1	Lovers And Friends	Destiny's Child (Jive)
4	4	Disc Inferno	Destiny's Child (Jive)	2	2	Disc Inferno	Destiny's Child (Jive)
5	5	I 2 Stop	Destiny's Child (Jive)	4	4	Let Me Love You	Destiny's Child (Jive)
6	6	U Don't Know Me	Destiny's Child (Jive)	3	3	Obsession (I'm As Alone)	Destiny's Child (Jive)
7	7	King Of The Dancehall	Destiny's Child (Jive)	9	9	Mecklinghoff	Destiny's Child (Jive)
8	8	Let Me Love You	Destiny's Child (Jive)	10	10	Solider	Destiny's Child (Jive)
9	9	What U Got On	Destiny's Child (Jive)	11	11	Let's Get Blazin'	Destiny's Child (Jive)
10	10	Dynasty	Destiny's Child (Jive)	12	12	Cought Up	Destiny's Child (Jive)
11	11	Baby	Destiny's Child (Jive)	13	13	Gain' Crazy	Destiny's Child (Jive)
12	12	1 Thing	Destiny's Child (Jive)	14	14	Bring Em Out	Destiny's Child (Jive)
13	13	I 2 Stop	Destiny's Child (Jive)	15	15	Singer (Gimme Some)	Destiny's Child (Jive)
14	14	Cought Up	Destiny's Child (Jive)	16	16	Baby I'm Back	Destiny's Child (Jive)
15	15	Tempted To Touch	Destiny's Child (Jive)	17	17	Drop It Like It's Hot	Destiny's Child (Jive)
16	16	Girlfight	Destiny's Child (Jive)	18	18	Gasolina	Destiny's Child (Jive)
17	17	King Of The Dancehall	Destiny's Child (Jive)	19	19	Shaw Down	Destiny's Child (Jive)
18	18	Feel It In The Air	Destiny's Child (Jive)	20	20	Get Back	Destiny's Child (Jive)
19	19	Only U	Destiny's Child (Jive)	21	21	Wonderful	Destiny's Child (Jive)
20	20	Drop It Like It's Hot	Destiny's Child (Jive)	22	22	Still Tippin'	Destiny's Child (Jive)
21	21	Ordinary People	Destiny's Child (Jive)	23	23	Brave New Girl	Destiny's Child (Jive)
22	22	Bring Em Out	Destiny's Child (Jive)	24	24	Real N****a Roll Call	Destiny's Child (Jive)
23	23	Disc Inferno	Destiny's Child (Jive)	25	25	Cherlene	Destiny's Child (Jive)
24	24	How We Do	Destiny's Child (Jive)				
25	25	Rick Girl	Destiny's Child (Jive)				

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## Billboard RHYTHMIC AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (PROMOTION LABEL)
1	1	How We Do	Destiny's Child (Jive)	3	3	How We Do	Destiny's Child (Jive)
2	2	Candy Shop	Destiny's Child (Jive)	7	7	Candy Shop	Destiny's Child (Jive)
3	3	Lovers And Friends	Destiny's Child (Jive)	1	1	Lovers And Friends	Destiny's Child (Jive)
4	4	Disc Inferno	Destiny's Child (Jive)	2	2	Disc Inferno	Destiny's Child (Jive)
5	5	I 2 Stop	Destiny's Child (Jive)	4	4	Let Me Love You	Destiny's Child (Jive)
6	6	U Don't Know Me	Destiny's Child (Jive)	3	3	Obsession (I'm As Alone)	Destiny's Child (Jive)
7	7	King Of The Dancehall	Destiny's Child (Jive)	9	9	Mecklinghoff	Destiny's Child (Jive)
8	8	Let Me Love You	Destiny's Child (Jive)	10	10	Solider	Destiny's Child (Jive)
9	9	What U Got On	Destiny's Child (Jive)	11	11	Let's Get Blazin'	Destiny's Child (Jive)
10	10	Dynasty	Destiny's Child (Jive)	12	12	Cought Up	Destiny's Child (Jive)
11	11	Baby	Destiny's Child (Jive)	13	13	Gain' Crazy	Destiny's Child (Jive)
12	12	1 Thing	Destiny's Child (Jive)	14	14	Bring Em Out	Destiny's Child (Jive)
13	13	I 2 Stop	Destiny's Child (Jive)	15	15	Singer (Gimme Some)	Destiny's Child (Jive)
14	14	Cought Up	Destiny's Child (Jive)	16	16	Baby I'm Back	Destiny's Child (Jive)
15	15	Tempted To Touch	Destiny's Child (Jive)	17	17	Drop It Like It's Hot	Destiny's Child (Jive)
16	16	Girlfight	Destiny's Child (Jive)	18	18	Gasolina	Destiny's Child (Jive)
17	17	King Of The Dancehall	Destiny's Child (Jive)	19	19	Shaw Down	Destiny's Child (Jive)
18	18	Feel It In The Air	Destiny's Child (Jive)	20	20	Get Back	Destiny's Child (Jive)
19	19	Only U	Destiny's Child (Jive)	21	21	Wonderful	Destiny's Child (Jive)
20	20	Drop It Like It's Hot	Destiny's Child (Jive)	22	22	Still Tippin'	Destiny's Child (Jive)
21	21	Ordinary People	Destiny's Child (Jive)	23	23	Brave New Girl	Destiny's Child (Jive)
22	22	Bring Em Out	Destiny's Child (Jive)	24	24	Real N****a Roll Call	Destiny's Child (Jive)
23	23	Disc Inferno	Destiny's Child (Jive)	25	25	Cherlene	Destiny's Child (Jive)
24	24	How We Do	Destiny's Child (Jive)				
25	25	Rick Girl	Destiny's Child (Jive)				

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## Music R&amp;B/Hip-Hop

## A&amp;R Execs

Continued from page 28

opinions and taste rather than "just punching in the twopenny or dialing a phone number" for whoever is hot. "You don't disregard those folks, but there are still others out there who are talented."

**SHAKIR STEWART**  
Island Def Jam Music Group VP of A&R  
Shakir Stewart believes that a



STEWART: TIME FOR NEW HIP-HOP ENERGY

slew of new rap/hip-hop artists are due to emerge.

"The superstars are now in their mid-30s," he says. "It's time for us to start addressing the youths who buy hip-hop. It's time for a younger generation of rappers, some new energy." Stewart predicts that R&B and hip-hop artists who can write as well as perform will become more prevalent. "If a person can write, or you have a rapper with his own [creative] camp, it's a lot more cost-effective. The cheaper you can make an album, the more you can sell."

Echoing Rattner, Stewart says content is just as important as sound. "If you talk about love, for example, the public wants to hear it detailed, like what Usher's done. Not just general love songs—you've got to be personal, dramatic and detailed."

Stewart, who was appointed to his post last year, sees strong rap talent still coming out of the Midwest and South; among his initial signings is Southern underground rapper Young Jeezy.

Labels have to allow their A&R staff to be creative, Stewart adds. "There's a need for new talent at the labels, and labels have to allow A&R visions to come about," he says. "Music is labels' heart-line. Not everything will be incredible, but at least let us share our visions."

## Billboard HOT RAP TRACKS™

LAST WEEK	THIS WEEK	TITLE	IMPACT/PROMOTION LABEL	LAST WEEK	THIS WEEK	TITLE	IMPACT/PROMOTION LABEL
1	1	LOVERS AND FRIENDS	Lil Jon & The East Side Boyz Featuring Usher & Ludacris	8	8	Usher's Number 1	Usher (A&M)
2	2	HOW WE DO	Destiny's Child (Jive)	10	10	The Game Featuring 50 Cent	The Game (Jive)
3	3	CANDY SHOP	Destiny's Child (Jive)	11	11	50 Cent Featuring Diddy	50 Cent (Jive)
4	4	DISCO INFERNNO	Destiny's Child (Jive)	12	12	Disc Inferno	Destiny's Child (Jive)
5	5	BRING EM OUT	Destiny's Child (Jive)	13	13	Bring Em Out	Destiny's Child (Jive)
6	6	DROP IT LIKE IT'S HOT	Destiny's Child (Jive)	14	14	Snoop Dogg Featuring Pharell	Snoop Dogg (Jive)
7	7	SOME CUT	Destiny's Child (Jive)	15	15	Lloyd Banks Featuring Aaliyah	Lloyd Banks (Jive)
8	8	KARMA	Destiny's Child (Jive)	16	16	U Don't Know Me	Destiny's Child (Jive)
9	9	U DON'T KNOW ME	Destiny's Child (Jive)	17	17	Hate It Or Love It	The Game (Jive)
10	10	HATE IT OR LOVE IT	The Game (Jive)	18	18	MCKINNON	Emminem
11	11	MOCKINGBIRD	Emminem	19	19	SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris, Lil' Kim & Co.-La
12	12	SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris, Lil' Kim & Co.-La	20	20	GET BACK	Ludacris
13	13	GET BACK	Ludacris	21	21	LET'S GET BLOWN	Snoop Dogg
14	14	LET'S GET BLOWN	Snoop Dogg	22	22	WHAT U GON' DO	Lil' Jon & The East Side Boyz Featuring Lil' Scrappy
15	15	WHAT U GON' DO	Lil' Jon & The East Side Boyz Featuring Lil' Scrappy	23	23	GASOLINA	Diddy
16	16	GASOLINA	Diddy	24	24	WAIT (THE WHISPER SONG)	Yung Youngblood
17	17	WAIT (THE WHISPER SONG)	Yung Youngblood	25	25	BABY I'M BACK	Baby's Back Featuring Mike Sherry
18	18	BABY I'M BACK	Baby's Back Featuring Mike Sherry	26	26	LOVE	Twista Featuring Faith Evans
19	19	LOVE	Twista Featuring Faith Evans	27	27	LEAN BACK	Terror Squad
20	20	LEAN BACK	Terror Squad	28	28	NUMBER ONE SPOT	Ludacris
21	21	NUMBER ONE SPOT	Ludacris	29	29	WONDERFUL	Ja Rule Featuring R. Kelly & Ashanti
22	22	WONDERFUL	Ja Rule Featuring R. Kelly & Ashanti	30	30	STILL TIPPIN'	Mike Jones Featuring Slim Thum & Paul Wall
23	23	STILL TIPPIN'	Mike Jones Featuring Slim Thum & Paul Wall	31	31	U'S A MUSTA	Cassidy
24	24	U'S A MUSTA	Cassidy				

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# Onile Fest Still Satisfying In Its 46th Year

BY MARCELO FERNANDEZ BITAR

VIÑA DEL MAR, Chile—Broader international exposure and newfound credibility for its songwriting competition marked the 2005 Viña del Mar International Song Festival, which came to a close Feb. 21.

The six-day event, now in its 46th year, boasted a lineup of 24 local and international acts, including such marquee names as Marco Antonio Solís, Paulina Rubio, Juanes, La Ley, Miguel Bosé, Julieta Venegas, La Orca de Van Gogh and Diego Torres.

The stellar roster is in line with those of past years. Viña del Mar has long been regarded as Latin America's premier pop music fest and an important launch pad for new acts.

This year's edition also had its first foreign host, Venezuelan singer Ricardo Montaner.

His presence, alongside his co-host, Chilean singer Myriam Hernández (both artists are on EMI), drew even more international press to the event.

## SONGS GET SPOTLIGHT

The songwriting competition of the festival, which has long been regarded almost as a side attraction to the main shows, was given more relevance with an international jury that included Grammy

Award-winning engineer/producer Humberto Gatica (Michael Bublé, Michael Jackson);

Latin Recording Academy president Gabriel Abarcua; artists Obie Bermúdez, Fey and Luciano Pereyra; and *Billboard* Latin bureau chief Leila Cobo.

"We are in a plan of frank exposure," said Ricardo de la Fuente, general direc-

pelling the careers of Julio Iglesias, Sandro, José Luis "El Puma" Rodríguez, Miguel Bosé, Luis Miguel and Soda Stereo. Although the festival sometimes seems synonymous with romantic, soft-spoken ballads, it has



PRIZES: THE ARTIST DISPLAYS HIS AUDIENCE-AWARDED SILVER SEAQUIL PRIZE

tor of the Viña del Mar Festival. "We are looking for major sponsorships and distribution deals with top-of-the-line networks worldwide."

The festival is broadcast in 18 countries through networks that include Univision in the United States and Televisa in Mexico. De la Fuente plans to add Europe next year.

The fest has always provided the best continental exposure for new acts, with an impressive track record of pro-

put together an intelligent mix of classic crooners, pop stars and popular rock bands.

For example, a typical night during this year's edition included Chilean rock stars La Ley, Mexican pop/alternative singer Venegas, Brazilian crooner Alexandre Pires and eclectic Mexican rock band Café Tacuba. The 2005 installment of the "all Chilean" night, which was established in 2010, included singer/songwriter Alberto

Plaza and rock act Lucybell.

"The festival has more international [reach] than people think," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. In addition to bringing a handful of acts to this year's fest, Universal held its Latin American Market Meetings in Viña del Mar the week of the festival.

"For developing acts, this is an important platform," López says. "For big acts, it's a platform for stardom."

In Chile, the festival's impact is based on the success of its nightly live transmission on Channel 13, which aired 10 p.m.-3:30 a.m. from the 15,000-seat Quinta Vergara amphitheater. During its six-day run, the festival attracted approximately 35% of Chile's TV-viewing population. Viewership peaked during Solís' closing-night performance, which pulled in about 62% of all viewers, the highest viewership percentage reached by the festival in the past five years.

According to Time Above, which measures TV viewers in Chile's major metropolitan areas, nearly 4 million people tuned in to watch Solís in those areas alone.

Beyond the music, the Viña del Mar Festival has a mix of vaudeville elements, including comedy acts and big dance numbers.

In the middle of all this is the competition. Each night, more than a dozen singers from around the

world—most of them up-and-comers, although some have established careers in their native countries—sing one song each to compete for a Silver Seagull award and a cash prize of \$30,000 in the international and folk categories.

The folk competition was won by Chile's Camila Méndez, a former contestant on TV talent show "Rojo," with a song by Isabel Parra. In the international competition, the winner was Peru's Jorge Pardo, singing "Mi Alma Entre las Nubes," which he wrote with Jessica Sarango and Andrés Landaverde.

The featured acts also compete for audience response awards. The notoriously picky festival audience is known as "the monster," since a thumbs-down reaction may truncate a promising career. Decades ago, audience members lit their programs and waved the torches in approval, demanding an encore. Thus, the current awards—silver and gold torches—were born. Silver Seagull awards are also given out for the audience's favorite performances.

This year, no one received a thumbs-down from the audience, although Rubio had to convince a skeptical crowd with her hits and dance steps.

Festival highlights included performances by La Orca de Van Gogh, Bosé, Raphael, La Ley and Café Tacuba. Most impressive was Solís' two-hour set to a standing crowd that continued chanting his name for an hour after he left the stage.

# Gatica Producing Albums For Bocelli, Cuevas

Grammy Award-winning Chilean producer **Humberto Gatica** (Celine Dion, Josh Groban) is working on a new album of romantic Italian- and Spanish-language fare for **Andrea Bocelli**. Repertoire will include such Latin standards as "Somos Novios" (performed as a bilingual duet) and "Bésame Mucho" (penned by the recently deceased Mexican songwriter Consuelo Velazquez).

Gatica is working with **David Foster**, with whom he has produced and arranged for years, going as far back as the music for the 1985 film "St. Elmo's Fire."

The Bocelli project is expected by year's end.

Gatica's recent credits include **Michael Bublé**; he is also producing the solo debut by **Beto Cuevas**, frontman of Chilean rock band **La Ley**. Gatica has produced past albums by the group, but he says this one presents a particular challenge.

"Beto is Beto," he says of Cuevas, whose face and voice are well-known among Latin listen-

ers. "The idea is to make something completely different from La Ley."

Cuevas has long discussed a solo side project, which is not an indication that La Ley is disbanding. The album is set to come out on La Ley's label, Warner Music Latina.

**SEEN & HEARD AT VIÑA DEL MAR:** Artists and fans gathered at the recent Viña del Mar festival in Chile (see story, this page).

Mexican singer **Fey**, who is currently promoting her album "La Fuerza del Destino" (EMI Latin), said she is preparing to launch a tour in late spring that will take her to Mexico, the United States and Central America. This will be Fey's first tour in nearly four years. A full itinerary is yet to be determined.

**Obie Bermúdez** and girlfriend **Jennifer Peña** were heard singing "No Sé Nada de Tí" on

"El Show de Christina" on the Univision network. The song was originally recorded as a

Latin Notas

By Leila Cobo  
lcobo@billboard.com



duet for Bermúdez's recent EMI Latin release, "Todo el Año," but a solo version appears instead. Bermúdez said he wanted audiences to hear the duet as well.

**MISROLAS ON A ROLL:** Joining the slim ranks of Web sites dedicated to Latin music downloads is **misrolas.com** ("mis rolas" loosely translates to "my tunes"). The bilingual site launched earlier this year and focuses on Latin content from independent labels in the

United States and elsewhere.

The company was founded by **COO Hugo González**, Scott Weed and **CEO Grant Good**, who will be based in Los Angeles, and **Mauricio Delgado**, who is based in Mexico. The site is financed by private investors.

González, who was previously creative manager at **Univision Music Publishing**, says the site aims to serve a niche market hungry for independent music. In addition to unsigned bands, he says, "there are many acts who at one point or another were signed to a major but were let go because they didn't sell a certain number of albums. But those numbers are good for the indie market."

Already on **misrolas.com** are the catalogs of alternative Mexican labels **Discos Antidoto** and **Discos Corazón** and such acts as **Enemigo** and **Alejandro Marín**. Content from major labels, González says, is not a priority, as distribution deals have to be negotiated for each territory. The site seeks to provide worldwide distribution for its acts.



GATICA WORKING WITH LA LEY'S SINGER

In addition to offering tracks and full albums for downloads, the site will include chat rooms and contributions from music writers worldwide.

Other sites that exclusively offer Latin music downloads include **emusicalatino.com** and **emepes.com**.





# BILLBOARD HOT LATIN TRACKS

WEEK	LAST WEEK	2 WEEKS AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPI/PROMOTION LABEL	PEAK POSITION
1	2	8	<b>AIRE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	1
2	1	2	<b>HOW COME AYER</b> CONJUNTO PRINCIPAL (CONJUNTO PRINCIPAL)	<b>Intercable</b>	1
3	5	10	<b>EL VIRUS DEL AMOR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
4	3	1	<b>VOLVERE A VIVIR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
5	6	7	<b>ALGO ESTA CAMBIANDO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	5
6	4	3	<b>TE BUSCARIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	6
7	9	7	<b>VOLVERE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	7
8	7	16	<b>POCORRE SE TAI TAI TAI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	8
9	12	17	<b>ESTA LLORANDO MI CORAZON</b> BETO Y SUS COMPAÑEROS (BETO Y SUS COMPAÑEROS)	<b>Beto Y Sus Compañeros</b>	9
10	11	21	<b>ME DEJIQUE A PERDERTE</b> ALEJANDRO FERRAZ (ALEJANDRO FERRAZ)	<b>Alejandro Ferraz</b>	10
11	14	6	<b>YO A OLVIDARME ME</b> CARLOS VIVES (CARLOS VIVES)	<b>Carlos Vives</b>	10
12	18	34	<b>OTRA VEZ</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	12
13	22	40	<b>SI YO ME VUELVO A ENAMORAR</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	13
14	12	9	<b>PERDIDOS</b> MONCHO Y ALEXANDER (MONCHO Y ALEXANDER)	<b>Moncho Y Alexander</b>	14
15	20	21	<b>MI MAYOR SACRIFICIO</b> MARCO ANTONIO SOLÍS (MARCO ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	15
16	8	36	<b>SAIBE UNA COSA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	16
17	15	16	<b>DAME OTRO TEQUILA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	17
18	26	38	<b>ADIOS AMOR TE VAS</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	18
19	21	18	<b>PARA TI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	19
20	17	13	<b>ESTA AUSENCIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	20
21	19	21	<b>TOCANDO FONDO</b> KALIMBO (KALIMBO)	<b>Kalimbo</b>	21
22	25	20	<b>GASOLINA</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	22
23	38	—	<b>LA SORPRESA</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	23
24	22	27	<b>EL AUTOPASO</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	24
25	29	27	<b>DE VIAJE</b> SIN BANDEROS (SIN BANDEROS)	<b>Sin Banderos</b>	25
26	NEW	—	<b>AMOR DEL BUENO</b> RAYE (RAYE)	<b>Raye</b>	26
27	46	30	<b>YO ME CANTO</b> NORE Featuring Daddy Yankee, Nissay, Sisy, Cami, Sisy & Big Mee (NORE)	<b>NORE</b>	27
28	NEW	—	<b>UNA LIMONSA</b> ADRIANO VILLALBA Y SUS LOBOS (ADRIANO VILLALBA Y SUS LOBOS)	<b>Adriano Villalba Y Sus Lobos</b>	28
29	27	37	<b>SI ME VAS A DEJAR</b> LALO MORALES (LALO MORALES)	<b>Lalo Morales</b>	29
30	NEW	—	<b>MI LAS QUERES</b> LOS MACHOS DE DURANGO (LOS MACHOS DE DURANGO)	<b>Los Machos De Durango</b>	30
31	14	15	<b>QUIERO SABER DE TI</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	31
32	30	23	<b>SE ESFUERZA TU AMOR</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	32
33	36	—	<b>TU PONTE EN MI LUGAR</b> LOS HURACANES DEL NORTE (LOS HURACANES DEL NORTE)	<b>Los Huracanes Del Norte</b>	33
34	31	41	<b>TE APUESTO LO QUE QUIERAS</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	34
35	NEW	—	<b>VALIO LA PENA</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	35
36	23	10	<b>TODOS EL AMOR</b> OHLA (OHLA)	<b>Ohla</b>	36
37	NEW	—	<b>ENSEÑAME A VIVIR SIN TI</b> GILBERTO SUAREZ (GILBERTO SUAREZ)	<b>Gilberto Suarez</b>	37
38	39	43	<b>YO ME QUEDE SIN NADIE</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	38
39	41	32	<b>TE QUEDASTE</b> N/A (N/A)	<b>N/A</b>	39
40	NEW	—	<b>QUE SEAS FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	40
41	32	29	<b>YA SOY FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	41
42	NEW	—	<b>LO QUE PASO, PASO</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	42
43	38	28	<b>LA ULTIMA CANCION</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	43
44	NEW	—	<b>LO QUE POR FUE PERDITE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	44
45	40	47	<b>LOCA</b> ANNA BARRON (ANNA BARRON)	<b>Ana Barron</b>	45
46	43	42	<b>EL SOL NO REGRESA</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	46
47	34	47	<b>LENTO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	47
48	NEW	—	<b>QUIERO</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	48
49	35	20	<b>FUEGO</b> KUMBIA KING (KUMBIA KING)	<b>Kumbia King</b>	49

## LATIN POP AIRPLAY

WEEK	LAST WEEK	2 WEEKS AGO	TITLE IMPI/PROMOTION LABEL	Artist IMPI/PROMOTION LABEL	PEAK POSITION
1	2	1	<b>ALGO ESTA CAMBIANDO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	1
2	1	2	<b>HOW COME AYER</b> CONJUNTO PRINCIPAL (CONJUNTO PRINCIPAL)	<b>Intercable</b>	1
3	3	5	<b>EL VIRUS DEL AMOR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
4	4	3	<b>VOLVERE A VIVIR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
5	5	6	<b>ALGO ESTA CAMBIANDO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	5
6	6	4	<b>TE BUSCARIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	6
7	7	9	<b>VOLVERE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	7
8	8	7	<b>POCORRE SE TAI TAI TAI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	8
9	9	12	<b>ESTA LLORANDO MI CORAZON</b> BETO Y SUS COMPAÑEROS (BETO Y SUS COMPAÑEROS)	<b>Beto Y Sus Compañeros</b>	9
10	10	11	<b>ME DEJIQUE A PERDERTE</b> ALEJANDRO FERRAZ (ALEJANDRO FERRAZ)	<b>Alejandro Ferraz</b>	10
11	11	14	<b>YO A OLVIDARME ME</b> CARLOS VIVES (CARLOS VIVES)	<b>Carlos Vives</b>	10
12	12	18	<b>OTRA VEZ</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	12
13	13	22	<b>SI YO ME VUELVO A ENAMORAR</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	13
14	14	12	<b>PERDIDOS</b> MONCHO Y ALEXANDER (MONCHO Y ALEXANDER)	<b>Moncho Y Alexander</b>	14
15	15	20	<b>MI MAYOR SACRIFICIO</b> MARCO ANTONIO SOLÍS (MARCO ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	15
16	16	8	<b>SAIBE UNA COSA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	16
17	17	15	<b>DAME OTRO TEQUILA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	17
18	18	26	<b>ADIOS AMOR TE VAS</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	18
19	19	21	<b>PARA TI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	19
20	20	17	<b>ESTA AUSENCIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	20
21	21	19	<b>TOCANDO FONDO</b> KALIMBO (KALIMBO)	<b>Kalimbo</b>	21
22	22	25	<b>GASOLINA</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	22
23	23	38	<b>LA SORPRESA</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	23
24	24	22	<b>EL AUTOPASO</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	24
25	25	29	<b>DE VIAJE</b> SIN BANDEROS (SIN BANDEROS)	<b>Sin Banderos</b>	25
26	26	NEW	<b>AMOR DEL BUENO</b> RAYE (RAYE)	<b>Raye</b>	26
27	27	46	<b>YO ME CANTO</b> NORE Featuring Daddy Yankee, Nissay, Sisy, Cami, Sisy & Big Mee (NORE)	<b>NORE</b>	27
28	28	NEW	<b>UNA LIMONSA</b> ADRIANO VILLALBA Y SUS LOBOS (ADRIANO VILLALBA Y SUS LOBOS)	<b>Adriano Villalba Y Sus Lobos</b>	28
29	29	27	<b>SI ME VAS A DEJAR</b> LALO MORALES (LALO MORALES)	<b>Lalo Morales</b>	29
30	30	NEW	<b>MI LAS QUERES</b> LOS MACHOS DE DURANGO (LOS MACHOS DE DURANGO)	<b>Los Machos De Durango</b>	30
31	31	14	<b>QUIERO SABER DE TI</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	31
32	32	30	<b>SE ESFUERZA TU AMOR</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	32
33	33	36	<b>TU PONTE EN MI LUGAR</b> LOS HURACANES DEL NORTE (LOS HURACANES DEL NORTE)	<b>Los Huracanes Del Norte</b>	33
34	34	31	<b>TE APUESTO LO QUE QUIERAS</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	34
35	35	NEW	<b>VALIO LA PENA</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	35
36	36	23	<b>TODOS EL AMOR</b> OHLA (OHLA)	<b>Ohla</b>	36
37	37	NEW	<b>ENSEÑAME A VIVIR SIN TI</b> GILBERTO SUAREZ (GILBERTO SUAREZ)	<b>Gilberto Suarez</b>	37
38	38	39	<b>YO ME QUEDE SIN NADIE</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	38
39	39	41	<b>TE QUEDASTE</b> N/A (N/A)	<b>N/A</b>	39
40	40	NEW	<b>QUE SEAS FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	40
41	41	32	<b>YA SOY FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	41
42	42	NEW	<b>LO QUE PASO, PASO</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	42
43	43	38	<b>LA ULTIMA CANCION</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	43
44	44	NEW	<b>LO QUE POR FUE PERDITE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	44
45	45	40	<b>LOCA</b> ANNA BARRON (ANNA BARRON)	<b>Ana Barron</b>	45
46	46	43	<b>EL SOL NO REGRESA</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	46
47	47	34	<b>LENTO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	47
48	48	NEW	<b>QUIERO</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	48
49	49	35	<b>FUEGO</b> KUMBIA KING (KUMBIA KING)	<b>Kumbia King</b>	49

## TROPICAL AIRPLAY

WEEK	LAST WEEK	2 WEEKS AGO	TITLE IMPI/PROMOTION LABEL	Artist IMPI/PROMOTION LABEL	PEAK POSITION
1	2	1	<b>ALGO ESTA CAMBIANDO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	1
2	1	2	<b>HOW COME AYER</b> CONJUNTO PRINCIPAL (CONJUNTO PRINCIPAL)	<b>Intercable</b>	1
3	3	5	<b>EL VIRUS DEL AMOR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
4	4	3	<b>VOLVERE A VIVIR</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	3
5	5	6	<b>ALGO ESTA CAMBIANDO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	5
6	6	4	<b>TE BUSCARIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	6
7	7	9	<b>VOLVERE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	7
8	8	7	<b>POCORRE SE TAI TAI TAI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	8
9	9	12	<b>ESTA LLORANDO MI CORAZON</b> BETO Y SUS COMPAÑEROS (BETO Y SUS COMPAÑEROS)	<b>Beto Y Sus Compañeros</b>	9
10	10	11	<b>ME DEJIQUE A PERDERTE</b> ALEJANDRO FERRAZ (ALEJANDRO FERRAZ)	<b>Alejandro Ferraz</b>	10
11	11	14	<b>YO A OLVIDARME ME</b> CARLOS VIVES (CARLOS VIVES)	<b>Carlos Vives</b>	10
12	12	18	<b>OTRA VEZ</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	12
13	13	22	<b>SI YO ME VUELVO A ENAMORAR</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	13
14	14	12	<b>PERDIDOS</b> MONCHO Y ALEXANDER (MONCHO Y ALEXANDER)	<b>Moncho Y Alexander</b>	14
15	15	20	<b>MI MAYOR SACRIFICIO</b> MARCO ANTONIO SOLÍS (MARCO ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	15
16	16	8	<b>SAIBE UNA COSA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	16
17	17	15	<b>DAME OTRO TEQUILA</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	17
18	18	26	<b>ADIOS AMOR TE VAS</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	18
19	19	21	<b>PARA TI</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	19
20	20	17	<b>ESTA AUSENCIA</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	20
21	21	19	<b>TOCANDO FONDO</b> KALIMBO (KALIMBO)	<b>Kalimbo</b>	21
22	22	25	<b>GASOLINA</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	22
23	23	38	<b>LA SORPRESA</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	23
24	24	22	<b>EL AUTOPASO</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	24
25	25	29	<b>DE VIAJE</b> SIN BANDEROS (SIN BANDEROS)	<b>Sin Banderos</b>	25
26	26	NEW	<b>AMOR DEL BUENO</b> RAYE (RAYE)	<b>Raye</b>	26
27	27	46	<b>YO ME CANTO</b> NORE Featuring Daddy Yankee, Nissay, Sisy, Cami, Sisy & Big Mee (NORE)	<b>NORE</b>	27
28	28	NEW	<b>UNA LIMONSA</b> ADRIANO VILLALBA Y SUS LOBOS (ADRIANO VILLALBA Y SUS LOBOS)	<b>Adriano Villalba Y Sus Lobos</b>	28
29	29	27	<b>SI ME VAS A DEJAR</b> LALO MORALES (LALO MORALES)	<b>Lalo Morales</b>	29
30	30	NEW	<b>MI LAS QUERES</b> LOS MACHOS DE DURANGO (LOS MACHOS DE DURANGO)	<b>Los Machos De Durango</b>	30
31	31	14	<b>QUIERO SABER DE TI</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	31
32	32	30	<b>SE ESFUERZA TU AMOR</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	32
33	33	36	<b>TU PONTE EN MI LUGAR</b> LOS HURACANES DEL NORTE (LOS HURACANES DEL NORTE)	<b>Los Huracanes Del Norte</b>	33
34	34	31	<b>TE APUESTO LO QUE QUIERAS</b> PAPA RAÚL (PAPA RAÚL)	<b>Papa Raúl</b>	34
35	35	NEW	<b>VALIO LA PENA</b> MARC ANTONIO SOLÍS (MARC ANTONIO SOLÍS)	<b>Marco Antonio Solís</b>	35
36	36	23	<b>TODOS EL AMOR</b> OHLA (OHLA)	<b>Ohla</b>	36
37	37	NEW	<b>ENSEÑAME A VIVIR SIN TI</b> GILBERTO SUAREZ (GILBERTO SUAREZ)	<b>Gilberto Suarez</b>	37
38	38	39	<b>YO ME QUEDE SIN NADIE</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	38
39	39	41	<b>TE QUEDASTE</b> N/A (N/A)	<b>N/A</b>	39
40	40	NEW	<b>QUE SEAS FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	40
41	41	32	<b>YA SOY FELIZ</b> LUZ VILLALBA (LUZ VILLALBA)	<b>Los Tucanes De Tijuana</b>	41
42	42	NEW	<b>LO QUE PASO, PASO</b> DADDY Yankee (DADDY Yankee)	<b>Daddy Yankee</b>	42
43	43	38	<b>LA ULTIMA CANCION</b> GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	<b>Grupo Montez De Durango</b>	43
44	44	NEW	<b>LO QUE POR FUE PERDITE</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	44
45	45	40	<b>LOCA</b> ANNA BARRON (ANNA BARRON)	<b>Ana Barron</b>	45
46	46	43	<b>EL SOL NO REGRESA</b> LA SORPRESA (LA SORPRESA)	<b>La Sorpresa</b>	46
47	47	34	<b>LENTO</b> JUANES (JUANES & JUANES)	<b>Intercable</b>	47
48	48	NEW	<b>QUIERO</b> LOS TIGRES DEL NORTE (LOS TIGRES DEL NORTE)	<b>Los Tigres Del Norte</b>	48
49	49	35	<b>FUEGO</b> KUMBIA KING (KUMBIA KING)	<b>Kumbia King</b>	49

## REGIONAL MEXICAN AIRPLAY

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# Globe-Trotter Morillo Comes Home

BY MICHAEL PAOLETTA

On a recent Friday night, DJ/producer Erick Morillo manned the turntables at the Crobar club in New York. While spending his weekend nights in DJ booths in clubs around the world is the norm for him, this evening was special: The globe-trotting DJ—and more than 4,000 dance/electronic enthusiasts—was celebrating the release of his debut artist album, “The 2 Sides of My World.” Morillo’s label, Subliminal, issued the aptly titled four-disc set, Jan. 25; Caroline is distributing it. Three of the discs spotlight the DJ side of Morillo,

while the fourth focuses on him as an artist/producer.

The fourth disc—the artist album—contains, like numerous hip-hop ventures, appearances by several guest acts. They include Sean “P. Diddy” Combs, DJ Rap, Bo George, Audis Bullys and Terra Desha. Morillo, who retains all publishing rights, says these recordings were based on relationships.

“These are people that have entered my life at one point or another,” he explains. At the same time, by incorporating some powerful names into the mix, Morillo hopes that “2 Sides” will help make dance music “as big as hip-hop.”

But for this to happen, people must be able to connect the dots between Morillo’s two worlds: celebrity DJ and artist.

Subliminal marketing coordinator Robyn Smith, who notes that the album has been consistently selling

around 500 units per week, expects sales to rise as Morillo’s promotional duties in the United States increase. “2 Sides” has a suggested retail price of \$19.98.

A well-known entity throughout Europe, Morillo will spend more time in his American backyard, doing in-store and touring. Smith says, “It’s time for Erick’s music to hit in a big way in the U.S.”

During the last five years, Crobar national music director Alex Oms has watched Morillo’s popularity grow in the United States. “He’s one of the most talented DJs out there—and he puts on an amazing live show,” he notes. “Perhaps the label needs a crossover-oriented promotional push to make more people aware of him.”

For this to happen, though, dance music must first be made acceptable by the mainstream. “The music needs to be in the foreground—and not in

the background of a TV ad,” says Alan Freed, music director for XM Satellite Radio’s BPM channel.

In underground clubs, several DJs are championing the album’s lead single, “What Do You Want?” (featuring Deval). Meanwhile, many video DJs are programming the international single, “Break Down the Doors” (featuring Audio Bullys), which stars Naomi Campbell.

Brad Roulier, a partner in dance music e-tailer beatport.com, which will soon begin selling downloads of “2 Sides,” has high expectations for the release. “We expect it to be one of our top 10 sellers,” he says.

Freed predicts a similar reaction to “What Do You Want?” on the BPM channel.

Steve Hulme is Morillo’s business affairs manager, while Sarah Varley handles his bookings. Both are part of the Subliminal family.

## Kaos Finds Focus on ‘Stranger’

In the mood for some sweet, smart and stylish sounds for that upcoming party? Well, DJ/producer **Kaos**—formerly of **Ghost**, **Cauldron** and **Terranova**—delivers the goods on his solo debut album, “The Stranger,” which Studio-distributed K7 issues March 1.

With what may be the artist’s most focused set, “Hello Stranger” does not hit the listener over the head with obvious beats or meandering rhythms. Instead, the Berlin-based Kaos—a former model for **Stüssy**—has connected a lively recording that is as delicate as it is powerful.

Guests include the **Rapture**’s Matt Safer, **Kings of Convenience**’s Erlend Oye, **Crane Comatoses**’ Snax, **Daniel Wang** and the **Boggs**’ Jason Friedman.

With such a diverse group, it should not come as a surprise that the music is equally eclectic,

By Michael Paolella  
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R&B/hip-hop artist **Estelle** and Philadelphia MC **Baby Blax**, respectively. Both jams clunk from different areas of black music pioneer **Larry Heard**’s very vibrant aural palette.

**NEWSY NEIGHBORS:** U.K. dance-pop label **All About the World** has secured the rights to release the super-hot track “Really Saying Something” by **Solasso Vs. Bananarama** (Beat Box, *Billboard*, Jan. 15). A commercial release is forthcoming.

Los Angeles-based duo **Second Sun**—featured on **Paul Van Dyk**’s 2004 single “Crush,” which was culled from the artist’s Grammy Award-nominated album “Reflections”—has completed its debut album, “Inside Out” (arrives April 19 by way of **System Recordings**); the album includes a guest vocal turn from **Tiffany**. Yes, that Tiffany.

British production duo **Manhattan Clique** (aka **Chris Smith** and **Philip Larsen**) are working on **Andy Bell**’s solo album and a B-52’s remix project (Beat Box, *Billboard*, July 3, 2004).

In addition to the previously mentioned duets with **Claudia Ficklen** (formerly of **Propaganda**, now one-half of **Onetwo**), **Bell** is recording a duet with **Scissor Sisters** frontman **Jake Shears**, according to Smith. (If you ask us, this has all the makings of a modern-day **Donna Summer**/**Barbra Streisand** duet.)

**MIAMI SOUND:** San Francisco-based **Om Records** celebrates its 10th anniversary this year. To mark the occasion, Om has partnered with **BPM** magazine to host a party March 24 at the Mansion club in Miami.

Confirmed DJ/artists for the soiree—which coincides with the Winter Music Conference and **M3 Summit**—include **Kaskade**, **Mark Farina**, **Colette**, **Greenkeepers** and **Groove Junkies**. One more, much cherished British label **Defected** will host two distinctly different parties in Miami.

The first (March 23 poolside at the National Hotel), dubbed the **Original Pioneers**, showcases such house music innovators as **Kenny “Dope” Gonzalez**, **Blaze**, **Danny Krivit**, **Barbra Tucker** and others.

The second (March 24 at the Amika club) features the newer generation of house music players, including **Sandy Rivera** (aka **Kings of Tomorrow**), **Martin Solveig**, **Coppyright** and **Soul Central**.



KAOS: CREATING DELICATE BUT POWERFUL MUSIC.

On March 26, the seventh annual **Ultra Music Festival** will bring the 20th annual **WMC** to a close. This year’s **UMF** will spotlight more than 200 artists and DJs, including **Paul Van Dyk**, **Tiësto**, **Carl Cox**, **Erick Morillo** and **Junkie XL**.

**FOR THE RECORD:** **Sander Kleinberg** will not be the guest DJ at the **Murk**-hosted party March 26 at the Amika club in Miami (Beat Box, *Billboard*, Feb. 12). Additionally, **Kleinberg**’s manager, **Joey Heins** of **Unmanageable Artists**, says the DJ/producer is not confirmed to remix a track for **Murk Classics**.



MARCH 5  
2005

**Billboard**

**TOP ELECTRONIC  
ALBUMS**

This Week		Last Week		THAT'S THE WAY IT WAS		Singles only, compiled by Nielsen SoundScan		Title	
		ARTIST		LABEL & NUMBER (DISTRIBUTING LABEL)		WEEKS AT Number 1			
1	1	2	1	VARIOUS ARTISTS	1015014 1015014	2 Weeks At Number 1			Feed Up! 2
2	2	3	2	THE POSTAL SERVICE	1015014 1015014			6	Given
3	4	4	3	THE CHEMICAL BROTHERS	1015014 1015014				Push The Buttons
4	5	5	4	SCISSOR SISTERS	1015014 1015014				Scissor Sisters
5	6	6	5	THE RIDDLER & VIC LATINO	1015014 1015014				Ultra Dance U
6	NEW	7	NEW	LCD SOUNDSYSTEM	1015014 1015014				LCD Soundsystem
7	8	8	7	BRAZILIAN GIRLS	1015014 1015014				Brazilian Girls
8	9	9	6	ERASURE	1015014 1015014				Nightclub
9	10	10	9	VARIOUS ARTISTS	1015014 1015014				Feed Up! 1
10	11	11	10	VARIOUS ARTISTS	1015014 1015014				Perfecto Presents: The Club
11	12	12	11	ME3	1015014 1015014				Before The Dawn Heads U
12	13	13	12	SOUND THIRIE SECTOR NINE	1015014 1015014				Artists
13	14	14	13	TIESTO	1015014 1015014				Parade Of The Abolition
14	15	15	14	THE HAPPY BOYS	1015014 1015014				Dance Party (Like) It's 2005
15	16	16	15	VARIOUS ARTISTS	1015014 1015014				Ministry Of Sound: The Annual 2005
16	17	17	16	ZERO 7	1015014 1015014				When It Rains
17	18	18	17	VARIOUS ARTISTS	1015014 1015014				30th Anniversary Collection: Ultimate Dance
18	19	19	18	THE STREETS	1015014 1015014				A Great Deal Come For Free
19	20	20	19	LEMON JELLY	1015014 1015014				'94-'95
20	21	21	20	FATBOY JIM	1015014 1015014				Fatboy Jim
21	22	22	21	PAUL OAKENFORD	1015014 1015014				Crescentalide
22	23	23	22	A.R. QUINTELLA IN PRESENTS KUMBA KINGS	1015014 1015014				Los Rumbos 2
23	24	24	23	DEPECHE MODE	1015014 1015014				Remains 11-04-05
24	25	25	24	THE PRODIGY	1015014 1015014				Always Outrighted, Never Outgained
25	26	26	25	THE CRYSTAL METHOD	1015014 1015014				Ligion Of Doom

## ICE DANCE CLUB PLAY

THIS WEEK  
LAST WEEK  
WEEKS AGO

THIS WEEK  
LAST WEEK  
WEEKS AGO

● Trips with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♣ Vinyl only. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single release.



# 'More' In Store For Gilman

Former Epic wunderkind Billy Gilman is back with a new label deal on California-based Image Entertainment.

His first album for the label, titled "Everything and More," is due May 3. It was produced by Sandy Linzer. The first single, the title track, has just shipped to country radio.

Gilman burst onto the country music scene in 2000 at age 11 with his top 20 debut single, "One Voice." That song appeared on his first of four albums for Epic, which was certified double-platinum by the Recording Industry Assn. of America. The next two albums, "Classic Christmas" and "Dare to

Dream" each went gold.

He will turn 17 May 24.

**SIGNINGS:** Pat Alger has signed with Matt Lindsey Music for publishing representation. Alger, who was ASCAP's country songwriter of the year in 1992, has written hits for Garth Brooks, Hal Ketchum and Trisha Yearwood. Songwriter and Grammy Award-

## Nashville Scene

By Phyllis Stark  
stark@billboard.com



winning producer Gary Nicholson has signed with Brehman Music & Entertainment for film and TV representation. The company will

work Nicholson's existing catalog for new licensing uses and seek out opportunities for him as a songwriter and producer in the film and TV industries.

Nicholson won a Grammy for best contemporary blues album in 2001 for producing Delbert McClinton's "Nothing Personal." He has also produced the Judds, T. Graham Brown and Columbia Records newcomer Jessi Alexander.

His songs have appeared in the films "Urban Cowboy," "Major League," "Message in a Bottle" and "Happy, Texas."

Nashville-based Vivaton Records has added Marty Heddin



GILMAN: HAS A NEW PROJECT FOR IMAGE

to its artist roster. Heddin hails from Garland, Texas, and has been performing in his home state for 13 years.

He is in the studio with producer Carson Chamberlain recording an album for a summer release.

## Asleep At The Wheel Takes 'A Ride With Bob'

BY JIM BESSMAN

Ray Benson and Asleep at the Wheel's debt to Western swing king Bob Wills comes to the fore once again with a new stage production.

Benson and the band star in "A Ride With Bob: From Austin to Tulsa," a two-act musical drama that Benson wrote with Anne Rapp, the screenwriter of "Dr. T & the Women" and "Cookie's Fortune."



BENSON MET BOB WILLS BRIEFLY IN 1973

"House of Blue Lights."

Benson recalls the band's near-miss meeting with Wills.

"We'd had a lot of success with [the Wills standard] 'Take Me Back to Tulsa' and went to meet Bob in Dallas in 1973 when he was recording his last album, 'For the Last Time,'" Benson says. "They wheeled him out in a wheelchair and said he was really tired and that we should come back the next day. That night he had a stroke, went into a coma and died two years later. So we never did get to talk to him."

"A Ride With Bob" uses the premise of a surreal meeting on a tour bus to frame what that conversation might have been like.

"We talk about how we've carried his music on—and the disillusionment I've sometimes had in trying to keep it going," Benson says, noting the difficulties both acts faced in "reconciling" swing and jazz within a resistant country music format. "He had the same conflicts we had, but he always stood his ground and got his way because he was Bob."

Wills remains "the most important figure of his era in Texas culture," Benson says. And he can build a case for that assertion.

"He brought drums, electric instruments and Western dress to country music," Benson says. "We're just trying to show why people like George Strait are still playing his music."

"A Ride With Bob" is presented by Texas grocery chain H-E-B (also celebrating its centennial) with additional support from the Texas Commission on the Arts and from Buick. The auto maker came onboard after Benson sent it a picture of Wills at a Buick dealership.

## IN MEMORIAM

### MACK VICKERY



*You're yodelin' with Jimmie Rodgers now*

*Blowin' harp with Jimmy Reed*

*Down here on earth*

*Your gentle soul*

*And generous spirit*

*Will live on forever in all our hearts.*

...

Larry, Peggy, Sophie, Rosie, Toonco

And all your many friends and fans



# Billboard® HOT COUNTRY SINGLES & TRACKS

LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEK POSITION
1	1	<b>BLESS THE BROKEN ROAD</b> B. BRITTON/WILLIAM PEARCE/PLATT/STANLEY/RODNEY/LEWIS	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
2	2	<b>YOU'RE MY BETTER HALF</b> LONNIE LAYNE/DAVID L. BRIDGES	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	4	<b>NOTHIN' TO LOSE</b> M. WATKINS/D. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	3	<b>MUD ON THE THIRDS</b> D. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
<b>GREATEST GAINER</b>					
5	7	<b>THAT'S WHAT I LOVE ABOUT SUNDAY</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
5	6	<b>MONDAY MORNING CHURCH</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
6	5	<b>NOTHIN' 'BOUT LOVE MAKES SENSE</b> D. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
8	10	<b>BABY GIRL</b> L. LAYNE/DAVID L. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
9	10	<b>LET THEM BE LITTLE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
10	7	<b>HE GETS THAT FROM ME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
14	17	<b>ANYTHING BUT MINE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
12	16	<b>IT'S GETTING BETTER ALL THE TIME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
12	14	<b>GONE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
14	19	<b>MY GIVE A DAMN'S BURSTED</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
15	15	<b>I MAY HAVE MYSELF IN THE MORNING</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
16	18	<b>IF HEAVEN</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
17	22	<b>HONKY TONK U</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
19	21	<b>WHAT'S A GUY GOTTA DO</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
19	20	<b>TRYING TO FIND ATLANTIS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
20	23	<b>GOD'S WILL</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
21	25	<b>DRUGS OR JESUS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
22	24	<b>SONGS ABOUT ME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
24	26	<b>HOW DO YOU GET THAT LONELY</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
24	113	<b>WHEN I THINK ABOUT CHEATIN'</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
25	30	<b>CLASS REUNION (THE USED TO BE US)</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
26	29	<b>I'LL TAKE THAT AS A YES (THE HOT TUB SONG)</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
27	28	<b>LONG KISSES</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
28	20	<b>ME AND CHARLIE TALKING</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
30	31	<b>DELANTÉ</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
30	32	<b>LOVE LEAVIN' LEFT TO DO</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION

LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEK POSITION
31	35	<b>HOMEWRECKER</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
2	26	<b>THE WORLD NEEDS A DRINK</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	33	<b>I WOULD CRY</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	34	<b>I'M A SAINT</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	36	<b>PICKIN' WILDFLOWERS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
2	46	<b>BIG TIME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	40	<b>GOODYE TIME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
3	49	<b>NOTHIN' BUT COWBOY BOOTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
5	37	<b>RESTLESS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	42	<b>DON'T ASK ME HOW I KNOW</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	42	<b>DON'T WORRY 'BOUT A THING</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
8	36	<b>THE BUMPER OF MY S.U.V.</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	48	<b>IT'S A HEARTACHE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	44	<b>TONIGHT'S NOT THE NIGHT</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	49	<b>IF SHE WERE ANY OTHER WOMAN</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	54	<b>THE GOOD LIFE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	52	<b>WAITIN' ON THE WONDERFUL</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	48	<b>SOMEWHERE BETWEEN TEXAS AND MEXICO</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
4	51	<b>WAKE UP OLDER</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
5	53	<b>SKIN</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
<b>HOT SHOT DEBUT</b>					
51	51	<b>I SEE ME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
52	52	<b>IF SOMETHING SHOULD HAPPEN</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
53	54	<b>NOT ME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
54	55	<b>ALABAMA</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
54	55	<b>TONIGHT</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
54	55	<b>GO EASY ON ME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
55	57	<b>BABY DOLL</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
58	58	<b>MISSION TEMPLE FIREWORKS STAND</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
57	59	<b>OKLAHOMA-TEXAS LINE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION
60	60	<b>MY NAME</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/PROMOTION LABEL	Artist	WEEK POSITION

LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEK POSITION
1	1	<b>ALISON KRAUSS + UNION STATION</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
2	2	<b>VARIOUS ARTISTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
3	3	<b>VARIOUS ARTISTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
4	4	<b>OLD CROW MEDICINE SHOW</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
5	5	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
6	6	<b>THE GRACELAND</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
7	7	<b>VARIOUS ARTISTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
8	8	<b>VARIOUS ARTISTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
9	9	<b>YONDER MOUNTAIN STRING BAND</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
10	10	<b>STEVE IVIE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
11	11	<b>IRON HORSE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
12	12	<b>VARIOUS ARTISTS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
13	13	<b>THE DEL MCCOURY BAND</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION

LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEK POSITION
1	1	<b>THE BUMPER OF MY S.U.V.</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
2	2	<b>IF SHE WERE ANY OTHER WOMAN</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
3	3	<b>BABY GIRL</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
4	4	<b>RESTLESS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
5	5	<b>HURT</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
6	6	<b>PICTURE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
7	7	<b>YOU DON'T LIKE HER ANYMORE</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
8	8	<b>VIVA LAS VEGAS</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
9	9	<b>GETAWAY CAR</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION
10	10	<b>I MEANT TO</b> K. BRIDGES/CHAD KROGER	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	WEEK POSITION

## ALBUMS

Edited by Michael Paoletta

### NEW & NOTeworthy

#### JESSI ALEXANDER

**Housequake Sweet**

PRODUCER: Gary Nicholson

Columbia/Sony Music: LK 90849

RELEASE DATE: March 1

Singer-songwriter Jessi Alexander delivers an exceptional debut with "Housequake Sweet." Starting with the nostalgic title track (one of two classics written with Sally Barrios), followed by the confrontational "Make Me Stay or Make Me Go," this disc offers one gem after another. "Make Me Stay" was penned with Al Anderson and producer Gary Nicholson, who gives each song (six of which he cowrote) its own perfect sonic environment. An avowed Tom Petty fan, Alexander gets to indulge herself with the lovely ballad "Everywhere," which she cowrote with Benmont Tench. But the soulful vocalist can handle the writing part just as well as all by herself, as she proves on the forgoing "I'd Run Right Back to You." —**JB**

### POP

#### \* BILLY SHEEHAN

**Cosmic Troubadour**

PRODUCER: Pat Reagan

Warner Bros. RN2460

RELEASE DATE: Feb. 22

Billy Sheehan reassumes the frontman position for his second solo project, "Cosmic Troubadour," singing and playing guitar in addition to his usual banjo and dulcimer. Out of 11 songs, he reserves his vocals for six of them; the rest are featuring instruments that take debt, meaning terms. "Cosmic" shows growth and more variety than Sheehan's last solo outing, "Compression." Its rock foundation branches into several corridors. "A Million Tears" is a love song, "The Whore Who Left" is similar to Rush during that band's protected jams. "Long Walk Home" is an irresistible, snappy jazz stroll, while "Don't Look Down" is a more frenetic exercise of that genre. "Dreams of Discontent" sounds like an armed-up Hoobastank during "Crawling in the Rain." But don't mistake such comparisons for Sheehan being an imitator. He clearly grows in his own vein. —**CLT**

#### \* PETRA HADEN

**Petra Haden Sings: The Who Sell Out**

PRODUCER: Petra Haden

Bar/None 160

RELEASE DATE: Feb. 22

Produced by an idea that Minutemen/PEREHOSE bass player Mike Watt presented to her, singer Petra Haden outrageously re-visions the classic 1967 Who album "The Who Sell Out," in a cappella. She multitracks vocal layers to represent every note, riff, solo, bassline and drum beat of the original, including the pirate radio jingles and commercials. Recorded at home on a Tascam-488 8-track, the four-years-in-the-making CD is an amazing document.

## ESSENTIAL REVIEWS



OMARION

PRODUCERS: various

EPic/Sony Urban Music: EK 92818

RELEASE DATE: Feb. 22

Omarion sent teen hearts pumping into overdrive as lead singer of former boy group B2K. Now he's attempting to spike temperatures on his own with his first solo CD. This promising effort starts off strong with uptempo opener "I Wish" (not to be confused with the Stevie Wonder hit). Omarion is also at home on the slower side of the fence, as evidenced by the Underdog-produced title track—already a top 20 R&B hit. Not every song is a winner ("Take It Off" featuring Mila J.). But teaming with such contemporary hitmakers as the Neptunes, Rodney Jerkins and Sean Garrett, Omarion dishes up a healthy helping of repeat-worthy songs. These include the atmospheric "Touch," percolating club joint "Drop That Hammer," "Never Gonna Let You Go (She's a Kupa)" (featuring Big Boi) and the post-punk-B2K-themed "Crowning Pains." Omarion proves there is life after a boy band. —**GM**

ment of creative ingenuity and engagement, whimsy and pop beauty. With a keen ear for detail and the perseverance to capture every nuance of the material, Haden puts her stamp on the story song of burgeoning manhood "Tattoo" and hums the lilt of the hit single "I See for Miles." Recommended for its pure entertaining spirit, the CD is also a must-have for Who completists. —**DO**

#### IAN BROWN

**Solarized**

PRODUCERS: Ian Brown, Dave McCracken, Tim Wile

Rock 1071

RELEASE DATE: Feb. 22

Stone Roses fans will appreciate frontman Ian Brown's fourth solo release. True to the Rock signature sound, "Solarized" is a sonically trippy soup. An ample serving of reversed percussion instruments juxtaposed with electric and acoustic guitars and drums frame Brown's ethereal voice. He also continues to explore and incorporate sounds and styles decidedly not from the pop music world, including the vaguely Eastern-sounding title track and "One Way Ticket to Paradise," which recalls Led Zeppelin's "Kashmir."

#### KINGS OF LEON

**Aha Shake Heartbreak**

PRODUCERS: Ethan Johns, Angelo

Capitol 828716

RELEASE DATE: Feb. 22

Nearly two years after their explosive debut, "You and Your Mahogany," the brothers (and cousin) Followell emerge with a more focused effort that never sacrifices the band's manic intensity. That's immediately apparent as frontman Caleb howls "Eeeeee," basing his vocal on a line of two "g" "Buckets." It's clear Kings of Leon have been living the rock life, as the album's 12 cuts (which rarely hit



OMARION

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EPic/Sony Urban Music: EK 92818

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Omarion sent teen hearts pumping into overdrive as lead singer of former boy group B2K. Now he's attempting to spike temperatures on his own with his first solo CD. This promising effort starts off strong with uptempo opener "I Wish" (not to be confused with the Stevie Wonder hit). Omarion is also at home on the slower side of the fence, as evidenced by the Underdog-produced title track—already a top 20 R&B hit. Not every song is a winner ("Take It Off" featuring Mila J.). But teaming with such contemporary hitmakers as the Neptunes, Rodney Jerkins and Sean Garrett, Omarion dishes up a healthy helping of repeat-worthy songs. These include the atmospheric "Touch," percolating club joint "Drop That Hammer," "Never Gonna Let You Go (She's a Kupa)" (featuring Big Boi) and the post-punk-B2K-themed "Crowning Pains." Omarion proves there is life after a boy band. —**GM**

Brown also includes, for the first time, brass instruments: "Time Is My Everything" and "The Sweet Fantastic" fuse a Mexican and traditional Western European feel, respectively, with the transcendental delivery to which fans are accustomed. Other highlights include "Keep What Ya Got," featuring co-writer Noli Gallagher. Though one can't help but miss the complementing presence of Stone Roses guitarist/songwriter John Squire, "Solarized" is a strong and enjoyable offering from this Manchester icon. Plus: The U.S. version features an exclusive bonus track, "Lovebug." —**CW**

#### NEVA DINOVA

**The Hate Yourself Change**

PRODUCERS: Al Mogis, Neva Dinova

Creek Creek

RELEASE DATE: Feb. 8

Neva Dinova is grumpy and sad but can turn some really great songs. Spearheaded by Omaha, Neb., native Jane Bellows, the group can claim to be one of the few bands from the Cornhusker State to have a first-degree connection to the night life without actually being on the Saddle Creek beat. But Neva Dinova might as well be: The moodiness and sorrow of "The

#### JAMIE O'NEAL

**Brown**

PRODUCER: Keith Stiegel

Capitol 72435

RELEASE DATE: March 1

Jamie O'Neal broke big on her first single, "There Is No Arizona," in 2001. Now, she resurfaces with a new baby, new Capitol deal and new-found maturity as a songwriter. This is an adventurous, risk-taking set with O'Neal co-writing most of the best songs. "Trying to Find Atlanta" is a shimmering, lyrically clever cut that showcases her power as a belter. She also cuts loose, backed by strings and piano, on the ballads "When Did You Know" and the title cut. The thumpin' midtempo "On My Way to You" and rollicking "I Love My Life" showcase her versatility, though lesser pieces like the synth-laden "Nave" try a little too hard to sound ultra-contemporary. On the plus side, O'Neal has soul for days on the sultry "Devil on the Left," written with Lisa Drew and Rivers Rutherford, who also produced the song. This, not current trends, should be the blueprint for O'Neal's future direction. —**RW**

Hate Yourself Change" fits narrowly into Saddle Creek's history of emotionally charged releases. However, it stands out as a skewed and sour batch of raw guitars and prose about apathy, self-deprecation and bursts of sarcasm. Sound too heavy? Fear not. Neva Dinova's lyrics are not as dark as they seem. Co-writing has its sunny melodies, but even its generally sore temperament is a most-welcome mean streak. —**KH**

#### NANCY LAMOTT

**Live at Tavern on the Green**

PRODUCER: David Friedman

Redder Music/LNL Music 007

RELEASE DATE: Feb. 1

Cabaret legend Nancy Lamott, who succumbed to cancer in 1995, never sounded more vibrant than on this live recording she died seven weeks after the complete performance was taped at what became her final appearance at the Chestnut Room at New York's Tavern on the Green. Backed by a glistering trio her longtime arranger Christopher Marlowe's piano is especially exquisite on an unusually melancholic reading of "The Wind Beneath My Wings." Lamott shines with her bright singing and stage patter. In light of her untimely passing, Rodgers & Hart's "I

Didn't Know/What Time It Was," Rupert Holmes' "The People That You Never Get to Love" and David Shire and Alan & Marilyn Bergman's "The Promise (I'll Never Say Goodbye)" are heartbreaking. —**AB**

### DANCE/ELECTRONIC

#### ► LAURENT GARNIER

**The Cloud Mailing Machine**

PRODUCER: Laurent Garnier

F Communications/Mute 5282

RELEASE DATE: Feb. 22

Parler-bled of all things producer Laurent Garnier is knowning the world as a master blender of DJ's through techno and house. The artist's fourth studio album, "The Cloud Mailing Machine," finds him eschewing his signature peak-hour beats and dancefloor rhythms for primarily ambient sounds—with rock and jazz flourishes. Will it surprise ardent fans? Probably not, as they have been enjoying Garnier's ambient ambience for years. Of course, a winning musical statement like this one—particularly such tracks as "Barbiturik Blues," "Jeux d'Enfants" and "The Cloud Mailing Machine"—controlling the world in a much larger audience. These clouds are little and fluffy. Beautiful, too. —**MP**

### WORLD

#### \* DIERRIE

**One**

PRODUCERS: various

Six Degrees 657036 1107

RELEASE DATE: Feb. 8

Despite the fact that this is Dierré's solo debut, she is a known quantity among world and electronic music fans for her longstanding involvement in the group Ekow. "One" is her first opportunity to take creative control and give license to her musical vision, and she acquires herself convincingly. The tunes are an artful blending of electronic, world and Euro-pop ideas. Dierré collaborated with a notable group of players, including electronic musician and producer Karsh Kale (aka Cricket), percussionist Karsh Kale and Ekow bandmate Mehdi Haddad. The stylistic range Dierré embraces here is especially appealing. The dark, flame-like colors of "B.A.C.H.," named by Haddad's pensive oud—is a tasty contrast to the intricate electronics of "Waiting for Spring" and "Firefly." Final track "One of Your Smiles" is a particularly unexpected meeting of programming and lyrics that have an unmistakable modern folk vibe. —**PVV**

#### \* MASTERS OF PERSIAN MUSIC

**Faryad**

PRODUCERS: Mohammad Reza Shajarian, Hossein Alizadeh, Kayhan Kalhor, Homayoun Shajarian

World Village 468023

RELEASE DATE: Jan. 11

On this double-CD set recorded live on their last American tour, Masters of Persian Music—the multi Grammy-winning Iranian masters of Iranian traditional music—provide a profoundly moving glimpse into the soulful,

(Continued on next page)

**CONTRIBUTORS:** Ian Brown, Keith Couffield, Deborah Evans Price, Katie Hasty, Gail Mitchell, Dan Ouellette, Michael Paoletta, Chuck Taylor, Christa L. Ross, Anastasia Tsoukias, Phillip van Velsor, Roy Wadell, Christopher Wallace. **ESSENTIALS:** Releases selected by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart performance. **RECOMMENDATIONS:** Reviews of special artists, archival and commercial releases and outstanding collections of works by or on many artists. **POPS:** Pop releases selected by the top half of the chart in the corresponding format. **CRITICS' CHOICES:** New releases, regardless of chart position, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (Billboard, 770 Broadway, 46th floor, New York, N.Y. 10003) or to the writers in the appropriate format.



(Continued from preceding page)

sophisticated music of their home-land, legendary vocalist Mohammad Raza Shajarian; his son and protégé, young vocalist/tombak drum player Homayoun Shajarian; master *kamancheh* player Kayhan Kalhor (known to American audiences for his work in Yo-Yo Ma's Silk Road Project) and virtuosic *tar* player Hossein Alizadeh sweep in and out of each other's melodies, weaving exquisitely detailed improvisations and free poetry spanning the 13th to 20th centuries. The hoarse cries of Kalhor's bowed *lute*, the impassioned melancholy of Mr. Shajarian's singing, the delicate fingered eloquence of Alizadeh's plucked *lute* and the earthy rumble of Homayoun Shajarian's drum leave the listener breathless. Be sure to catch the quartet on its current, extensive North American tour.—AT

## JAZZ

### ► RAVI COLTRANE

**In Flux**  
**PROCD:** Ravi Coltrane  
**Savoy Jazz SVY 1744**  
**RELEASE DATE:** Feb. 22  
During Ravi Coltrane's short-lived stint on RCA/BMG, he came into his own as a saxophonist, composer and bandleader after years of perfecting his craft and sound in the shadow of his heavyweight-champion father. On *Flux*, his debut for Savoy Jazz, Coltrane continues to dig deeper, further forging his personal voice in the jazz tradition. He doesn't blow with bravado on soprano and tenor, but rather, nuances, pines and sings, and on the spirited "Coincidence," trills with dance-like joy. Half the tunes are penned by Coltrane, highlighted by the heartfelt "Dear Alice" and the poignant "For Zo." Other noteworthy tracks include four one-minute-plus reflective-to-free vignettes (two of which are improvised collectively by Coltrane's quartet) and a sprightly flight through Wayne Shorter's "United." Recorded with authority, "In Flux" marks yet another giant step in Coltrane's maturation.—DO

### ► JOE DEFRANCESCO WITH JIMMY SMITH

**PROCD:** Jimmy DeFrancesco  
**Concord Jazz CJD-2229**  
**RELEASE DATE:** Feb. 15  
Pioneer meets protégé for the first time in the studio, and Hammond B3 sparks fly. That sums up the organ concert of master and mentor, the late Jimmy Smith and disciple Joe DeFrancesco, the top players of the console that during the synth-craze '80s almost went the way of the dinosaur. The CD opens with the mystical, star-colored title track, where in deference DeFrancesco delivers from the piano chair and spotlights Smith's angular and rhythmic virtuosity. "Weird" also features Smith on vocals. The sizzle chicks momentarily work a tired reading of Bob Dylan's "Corcovado" but fires on the swinging "Blues for Bobbie," before easing into the terminal station with Smith's soulful classic "Midnight Special."—DO

## CLASSICAL

### ► ANONYMOUS 4

**The Origin of Fire—Music and Visions of Hildegard von Bingen**  
**PRODUCER:** Robina C. Young  
**Harmonia Mundi USA 907327**  
**RELEASE DATE:** Feb. 4  
Having recently announced its retirement as a full-time group, the phenomenal female vocal quartet Anonymous 4 returns to one of its primary wellfunds in this final recording: works penned by remarkable 12th-century abbess, mystic, poet, healer, scientist, artist and composer Hildegard von Bingen, whose soaring music still has the power to stun audiences 1,000 years later. All of the quartet's hallmarks are present, from the superbly luminous, exquisitely refined tone to its deep scholarship and thoughtfully presented programming. (Not to mention Harmonia Mundi's crystalline, standard-setting production quality.) gorgeously presented with detailed notes and stunning illustrations, this album provides a superb entry point for novices just discovering the transcendent pleasures of Anonymous 4; for the hardcore fans, it is undoubtedly a collection to treasure. This is one ensemble that will surely be missed.—AT

## VITAL REISSUES

### MANIC STREET PREACHERS

**The Holy Bible: 10th Anniversary Edition**  
**PRODUCERS:** Steve Brown, Manic Street Preachers  
**Epic J33K 93901**  
**RELEASE DATE:** March 1  
Underappreciated in the United States, Manic Street Preachers' third studio album, "The Holy Bible," is now presented in a DVD+two-CD package featuring ample video footage and an extensive interview with three members (as fourth, guitarist/lyricist Richey Edwards, disappeared in 1995). Harder-edged than their earlier work, the Manics were direct descendants of the Clash, unapologetically political and far in tone from Brit pop. Like the band itself, "The Holy Bible" is a mass of contradictions. In performance at the 1994 Glastonbury and Reading Festivals, Edwards, who contributed the bulk of the album's lyrics, is virtually silent, his guitar vastly overshadowed by the very confident and competent guitar and vocals of frontman James Dean Bradfield. Likewise, the heaviness of the songs' subject matter—war, politics and social war—is nowhere delivered with the raw euphoria of a title, rocking band. "Yes," presented at both Glastonbury and in a new video made by bassist Nicky Wire's brother Patrick James, is pure Joy. Ten years on, "The Holy Bible" richly deserves a new generation of listeners.—CW

## Billboard.com

- Jack Johnson, "In Between Days" (Brushfire)
- Bettie Serveert, "Atgirl" (Minty Fresh)
- Lesley Roach, "Fast Cars, Danger, Fire and Knives" (Definitive Jun)

## SINGLES

Edited by Michael Paoletta

### POP

#### ► DURAN DURAN Whatever Happens Tomorrow (4:05)

**PRODUCERS:** Don Gilmore, Duran Duran  
**WRITER:** Duran Duran  
**PUBLISHER:** Copyright Control  
**Epic 51193 (CD promo)**  
Duran Duran has somewhat surprisingly found itself with a second hit radio single from "Astronaut." The new song, "Whatever Happens Tomorrow," is a midtempo jam that could remind casual listeners of the band's last monster hit, "Ordinary World." The cut is already climbing some airplay charts, including adult top 40 and modern AC. It is a swooning, heartening track, wherein Simon LeBon sings, "But nobody knows, what's gonna happen tomorrow" and "You've got to believe! It'll be alright in the end/You've got to believe! It'll be alright again." Duran Duran is on a hot streak right now, as the evidence band is on tour and "Astronaut" is its biggest-selling studio album since 1993.—AC

#### ► KIMBERLEY LOCKE Coulda Been (4:46)

**PRODUCER:** Gary Roche  
**WRITERS:** G. Roche, S. Pelton  
**PUBLISHERS:** Various  
**Mercury 5088 (CD promo)**  
Almost a year after the release of her debut hit, the delightfully poppy "8th Wonder," Kimberley Locke demonstrates her versatility (and, we hope, singing power) with the smooth, sassy "Coulda Been," long a fan favorite from her "One Love" disc. This midtempo chugger, produced and co-written by the great Gary Roche, is an ideal antidote to the same-old has made top 40 a two-track rock and hip-hop pony. It has enough of an urban bite to give it needed hipness, but it also thrives at the top of the priority list, even losing in a key change that is just plain fun—something you don't find in commercial music much anymore. Lyrically, Locke taunts a potential suitor who missed his chance with the divine talent: "Coulda been the one that hits my spot/But you're not and all you got is something that coulda been." Memorable songs, masterful vocal and a great way to wipe away the winter doldrums. So good.—CT

## COUNTRY

#### ► JULIE ROBERTS Wake Up Older (3:58)

**PRODUCER:** Brent Rowan  
**WRITER:** L. Carver  
**PUBLISHERS:** Sony/ATV Tunes, Big Alpha Writers Group (ASCAP)  
**Mercury 5088-0269-21002 (CD promo)**  
Julie Roberts is a newcomer whose career trajectory is taking an interesting path. She is a media darling whose debut album has been certified gold, and she has yet to score a hit on country radio. Her first single, "Break Down Here," went top 20, while its follow-up, "The Chance," came in at No. 1. The latter single had could be the turning point where country radio begins catching up with

## ESSENTIAL REVIEWS



#### U2: Rattle and Hum (4:02)

**PRODUCERS:** Chris Thomas, Steve Lillywhite, Nellie Hooper  
**WRITERS:** U2  
**PUBLISHERS:** Universal Music Publishing; Blue Mountain Music; Mother Music Interscope 11362 (CD promo)  
Fresh from its Grammy awards performance of "Sometimes You Can't Make It on Your Own" (not to mention three wins), U2 releases the tender ballad as the third single from its global smash "How to Dismantle an Atomic Bomb." The cut is already off to a fast start at adult top 40 and modern AC, and certainly modern rock can't be far behind. The song's chorus, sung in Bono's familiar falsetto, is a knockout: "And that's you when I look in the mirror/And it's you when I don't pick up the phone/Sometimes you can make it on your own." The singer penned the emotional track for his late father, though the sentiment of the cut should hit home with just about anyone with a heart. While it's a no-brainer that rock stations will play this, we hope mainstream top 40 will also come onboard.—KC

Roberts' sales success. Penned by Lisa Carver, "Wake Up Older" is one great breakup song, complete with raw, lyrical lyrics. Consider them: "I craved by your house, and all the lights were out/And you were gone/So I found me a stranger/Well there's comfort in danger/But I thought about you the whole time we were getting it on." This song drips with post-romance agony and world-weary resignation. Roberts delivers each line like it's a personal manifesto. She so inhabits the lyric, one envisions an aging, Jim Beam-swilling barfly, not the blond ingenue/rising artist that is Roberts. But that's the mark of a great balladeer—to wrap one's own completely in the words that they become a second skin.—DEP

## DANCE

#### ► JILL SCOTT Whatever (3:42)

**PRODUCER:** Ronald "Puff" Frost  
**WRITER:** J. Scott, R. Frost  
**PUBLISHERS:** Various  
**REMIXER:** Steve "Mr. Mag" Maguire  
**Hidden Bazaar Epic 51616 (12-inch vinyl promo)**  
Modern-day soul singer Jill Scott is no stranger to dancefloors. The illegal remix of her "Love Me (Lined in E Flat)" was a top 20 hit on the Hot Dance chart in 2002. For her latest club excursion, "Whatever" (culled from the artist's second studio



#### CIARA FEATURING LUDACRIS Oh (4:16)

**PRODUCERS:** Andre Harris, Vidal Davis  
**WRITERS:** C. Harris, A. Harris, V. Davis, C. Bridges  
**PUBLISHERS:** Royalty Rights/Universal Music/Dirty Dee Music (ASCAP); EMI-Agri Music 0/8/D Int'l, Ludacris Music Publishing (ASCAP)  
**Shout! Music/Lafayette/Zomba LFCF-67742 (CD promo)**  
Ciara goes for her third consecutive hit with this follow-up to R&B and pop chart home runs "Goodies" and "1, 2 Step." On this outing, she takes the pace down a couple of notches. The theme? The hot—yet take-it-slow—vibe found in Atlanta: from the club "They Gave Me a Southern Cookin' (They got them fellas lovin' it)" to the grills ("Hummies floatin' on chrome") to the club "Litty" crunk off in this club/W. gettin' long. Along for the ride is Dirty South homeboy Ludacris ("Wanna go platinum? I'm who you should get, get, get"). The lyrics definitely aren't Pulitzer Prize-worthy. What principally carries the charm here is the song's mesmerizing, languid groove.—GM

album, "Beautifully Human: Words and Sounds Vol. 2," Scott hooks up with producer/remixer Steve "Mr. Mag" Maguire, who injects the song with a deadly progressive house/trance bent. This is one of those euphoric remixes of an R&B track that doesn't sound like it was haphazardly slapped together. Club chicks will certainly embrace Mr. Mag's Powerful Love Extended mix. Fortunately, a tight edit was provided for the folks at dance radio. We're rooting that they'll realize its potential. If not, whatever.—MP

#### ► THE KILLERS Mr. Brightside (4:07)

**PRODUCERS:** Jeff Saltzman, the Killers  
**WRITERS:** B. Flowers, D. Keuning  
**PUBLISHER:** the Killers Publishing (ASCAP)  
**REMIXERS:** Jacques Lu Cont, Lindbergh Palace  
**Island ISLR 80004170 (12-inch vinyl)**  
A massive hit at modern rock radio, the oh-so-buoyant and hooky "Mr. Brightside" is put to the remix test with mixed results. Grammy award winner Jacques Lu Cont, sadly, depletes the song of its energy and intensity. Of course, underground club will likely like this up. But those preferring something more, shall we say, bright, look no further than Lindbergh Palace's remixes—especially the bubbly radio edit, which spotlights the music's mod of banding. Brandon Flowers, Dave Keuning, Mark Stoecker and Ronnie Vannucci. —MP

# Harmonica Without Borders

The annual **Assn. of Performing Arts Presenters** conference showcased two favorite virtuosos not seen in these parts in quite a while. When last we saw electric harmonica/piano genius **Harold Levy**, in fact, he was still in **Bela Fleck's Flecktones**, wowing the late **Allen Ginsberg** at S.O.B.'s to near nirvana. ("Baba," Ginsberg whispered, awestruck after a Levy harp solo.)

At APAP, Levy performed with his acoustic world fusion group **Trio Globo** (also featuring cellist **Eugene Friesen** and percussionist **Glen Velez**) and with the **Molinaro-Levy Project**, co-starring **Naumburg Award-winning jazz/classical pianist Anthony Molinaro**.

Afterwards, he spoke about his commission from the **Illinois Philharmonic** to compose the first harmonic concerto written for the diatonic harmonica—the simple 10-hole instrument that he has revolutionized with a "double-blowing" technique.

"They had asked me to perform a harmonica concerto, but all harmonica concertos had been written for the chromatic harmonica," said Levy, whose **Homepan** instructional video "New Directions for Harmonica—Expanding Your Technique" makes the theory of relativity seem easy.

"I hadn't any experience in



LEVY: INSPIRED BY BRAHMS, BEETHOVEN

symphonic pieces that I tried to be aware of as I wrote the piece."

Levy noted that while he followed the classical three-movement concerto model, he left room for improvisation in the second and third movements.

"The more I learned about classical music I found that the greatest composers were also the greatest instrumentalists," he says. "Mozart, Beethoven and Bach were all fantastic improvisers, but the only way to record their improvisations was to write them down. A lot of times Mozart and Beethoven didn't write out their piano parts until after they played them, so I thought that to be true to myself as a composer

and instrumentalist, I should leave some room to be moved by the spirit of the moment."



Besides performing his harmonica concerto and working with other varied groupings, Levy recently

launched the **Balkan Samba Records** label. (The BMI writer's pubbery is **Balkan Samba Music**.)

"I started it because if you believe in the music and find that other people don't, then you have to show the world otherwise," he said.

Also gigging at APAP was guitar great **John Jorgenson**, who used to grace New York semi-regularly in the **Desert Rose Band** and the **Helicasters**—not to mention his long stint in **Elton John's** band. He is now out supporting his "Franco-American Swing" album on his own **JJ** label. As the title suggests, the music is gypsy jazz à la **Django Reinhardt**, whom he played in last year's **Charlie Thorne**-starring film drama **"Head in the Clouds."**

"I did an album in this style back in the '80s and had been planning to do a follow-up ever since, but a few things distracted me—like

**Elton John** and the **Helicasters** and my session career," Jorgenson said. "But over the years, I'd go to the **Samois Django Reinhardt Festival** in France and got re-inspired, and when I did the movie I said to myself, 'If I don't take advantage of this opportunity, I'm nuts.'"

On "Franco-American Swing" Jorgenson tried to "push the boundaries" of the style. "It was created in the '30s, and here we are 70 years later and it still sounds vibrant and alive, but for any music to stay alive it has to be constantly evolving."

Citing the album track "Smoldering Ashes," the **Bug**-administered **Jorgensons** (BMI) writer noted "an intensity about it, sort of a deepness to the groove that may not have been there had it been recorded in the '30s."

Jorgenson also singled out "Snowflake Waltz" as "kind of a classic musette-style waltz." The musette, he explained, was the popular dance music style in Paris in the 1920s.

"It started when Italians brought their accordions and started jamming with bagpipe players from Brittany," Jorgenson recounted. "Then the accordions took over, and that's where Django got started: as an accompanist to the accordion players."

"Snowflake Waltz," he noted, "starts minor and goes to major—but then again, there are a few bits of harmony that might be different than if they were written in the mid-'20s."

**REMEMBERING MERLE:** When he died Feb. 6, the legendary **Merle Kilgore** was probably best-known for being **Hank Williams Jr.**'s long-time manager, though songwriting credits like **Claude King**'s country hit "Wolverton Mountain" and **Johnny Cash**'s "Ring of Fire" (co-written with **Jane Carter Cash**) were also properly noted in the obituaries and tributes (*Billboard*, Feb. 19).

But the Nashville **Songwriters Hall of Fame** inductor who was a recording artist in his own right, had a significant stake in music publishing, too. He moved to Nashville in 1961 after being picked by the great **Al Gallico** to write and plug songs at **Shapiro-Bernet** Music and later worked for **Al Gallico Publishing's** Nashville office.

Anyone who knew him could extol the humanity of Kilgore, but no one could stop **Hank Jr.** from being a hard-core musician, business savvy and a sense of humor. He's the definition of gentleman and scholar. I shall never know a greater man. The industry has lost an icon."



## Royaltone Closing: SSL Up For Sale

On the heels of the recent closing of **Cello Studios** and news of the imminent shuttering of **Hit Factory**, another high-end recording studio has ceased to exist as a commercial facility.

North Hollywood, Calif.-based **Royaltone Studios** closed Feb. 18. The facility has hosted acts including **BB&M**, **Alanis Morissette**, **Christina Aguilera**, **No Doubt**, **Dixie Chicks** and **Audiotape**. President **Jane Scobie**, who had been with Royaltone for nearly all of its 10-year existence, has stepped down.

A private company, of which artist/producer and **Royaltone** client **Linda Perry** is a member, has purchased the studio.

A castle-themed two-room facility in a secluded and luxurious setting, Royaltone was one of Los Angeles' top studios for several years.

"It's been quite an interesting and special experience to have an environment that is so unique to the music industry and the studio business," says Scobie, a London native and industry veteran. "They didn't have studios like this 10 years ago. We opened the doors to pretty cool projects [by artists] like **Melissa Etheridge** and **Dan Henley**, and there are many, many multiplatform records on the wall." Scobie cites fewer projects and smaller recording budgets as factors in Royaltone's closing, coupled with what she describes as an overbuilt Los Angeles market.

"Obviously, the industry has changed an awful lot," Scobie says. "There aren't these big album projects at giant studios anymore. I consider Royaltone one of the best tracking rooms in L.A., so it's a little sad for me that the legacy isn't going to live on under the name of Royaltone. It's been a great run."

Scobie adds that with **Pro Tools**, **Digidesign's** computer-based digital recording platform, "you don't necessarily have to go into a studio to

make a record anymore. But there are certain elements of an album that benefit tremendously by being in a fabulous tracking room."

Scobie is considering her next move. "In this ever-changing marketplace," she says, "I want to make sure that I'm going to really feel the passion, and get back into dealing with the music side of the industry." Scobie can be reached at 323-646-7345.

## Studio Monitor

By Christopher Walsh  
cwalsh@billboard.com



**SSL FOR SALE:** Oxford, England-based audio equipment manufacturer **Solid State Logic** and its subsidiaries are up for sale.

A statement from the company cites a dispute among stakeholders over development funding.

The statement says a number of parties have expressed interest, and the shareholders' goal is for a sale to be concluded by March 31. According to the statement, shareholders are "pleased with new revenues built through diversification" and that "new investment to boost this activity had been under discussion. Existing shareholders may well re-bid for the business under a new financial structure."

"I am extremely confident that this is all going to be resolved very favorably by the end of March," says **Rick Fluhner**, SSL president for North America. "SSL will continue to be a strong player in the industry."

Fluhner cites some 100 sales of the **AWS 900 Analogue Workstation System**, introduced in 2004, along with strong sales of its **C100** and **C200** digital consoles, particularly to the broadcast industry. "We're a strong company, and we're going to do fine," he asserts. "We just have to go through this process."

## Words & Music

By Jim Bessman  
jbessman@billboard.com

orchestration, but I'd been playing music all my life—and my fiancée is a violinist in the **Chicago Symphony**, so I was able to absorb a lot just by going to concerts and seeing the sound travel across the stage from one instrument to another," he said.

Levy had "bunches of fragments of melodies in my mind that I hadn't figured out what to do with, that didn't fit in the normal settings of the jazz and Latin styles I'm more known for. I realized many of them were related to each other and started constructing a concerto based on some of them—but only after I finished writing it did I realize how connected they really were."

He cited **Beethoven's** 9th as inspiration. "I did the way he folds melodies back into each other," he said. "All his themes organically relate to each other, and there's a feeling of tremendous unity in his



MARTIN: BOTH DESIGNER AND STAR OF A LINE OF GOOD CHARLOTTE COLLECTIBLES FOR SEG

## Licensors Toy With Artists' Images

BY STEVE TRAMAIN

An expanding number of recording artists, from legends to the newest pop and hip-hop stars, are lending their names and likenesses to an eclectic mix of toys, games, videos, apparel and other merchandise.

Many of the newest licensed products launched at the annual American International Toy Fair, which opened Feb. 20 for a four-day run at New York's International Toy Center and the Jacob K. Javits Convention Center.

"Today's youth are born with a mouse in their hand and don't leave the house without their iPod," says Rayne Rice, toy trends specialist with fair sponsor and producer the Toy Industry Assn. "Incorporating popular artists and licenses, particularly in the music category, is widely recognized as a way to appeal to tween-age boys and girls."

The returns are rewarding to artists, labels and music publishers. "The music category generates an estimated \$113 million in yearly licensing revenue," says Charles Riggio, president of the International Licensing Industry

Merchandisers' Assn., which produces the annual Licensing Expo. "This accounts for \$2.15 billion in retail sales from licensed merchandise." Aside from the licensing revenue, the act benefits from increased exposure in the marketplace.

Here is a sampling of products represented by artists in and around this year's Toy Fair.

Ashanti appeared at the Mattel showroom to introduce her "Diary" Juiceware program for the Juice Box personal video player, launched last October, according to Maggie Dumais, senior VP of Ashanti's licensor, Bravo Brands. Mattel also has new Juiceware from LL Cool J, Keyshia Cole featuring Kanye West, Ashlee Simpson, Vanessa Carlton and the Cure.

Additionally, Mattel is introducing a line of Famous Friends Barbie dolls, featuring the Destiny's Child trio, Raven, LeAnn Rimes and Martina McBride. Lindsay Lohan is the latest addition to the My Scene Barbie line.

"American Idol" is also working with the Barbie brand, with two new dolls and an audition playlist accessories.

(Continued on page 44)

*'It's extremely flattering and humbling to be immortalized in plastic.'*

—GUITARIST SLASH

## Rental Biz Sees Changes Ahead

Adapts To Online Success, Sell-Through Growth

BY JILL KIPNIS

LOS ANGELES—The rental industry is moving and shaking.

Within the next year, the big three rental chains will become two. Blockbuster's "no late fees" policy may inspire other brick-and-mortar business-model changes, and online rental companies will offer competitive services.

Industry executives say the changes are brewing because a flat rental industry is trying to better compete with the burgeoning DVD sell-through sector.

Video Software Dealers Assn. president Bo Andersen says, "It speaks volumes that the retailing side of the industry is responding with dramatic changes."

Peter Strand, executive VP of marketing for Twentieth Century Fox Home Entertainment, questions

whether it is in the studios' interest to aggressively promote rental.

"If I could get someone to buy a title versus rent, I would do that in a heartbeat," he says. "I haven't put 'own or rent it' in an ad for years."

The rental industry has indeed suffered, decreasing 19% since 2001, according to Adams Media Research.

Meanwhile, DVD sell-through sets new records every year. The category accounted for sales of \$15.5 billion in 2004, up more than 33% from the 2003 total of \$11.6 billion, according to the Digital Entertainment Group.

The rental industry will also be dealing with the rise of used DVD sales and experimentation with more subscription plans this year.

**CONSOLIDATION COMING**

One of the biggest changes  
(Continued on page 45)



HASTINGS: NETFLIX CEO HAS A PROGRAM FOR SHARING RENTAL TITLES WITH OTHERS



## Victory's Distribution Duties On The Rise

Chicago-based **Victory Records** has added **Portland, Ore.'s Rise Records** to its growing stable of distributed labels. The addition gives the hot punk/hardcore-focused Victory a total of nine distributed companies.

The first releases under the arrangement are due May 3, when Rise will rerelease albums from *Still Life Projector*, *Clarity* and *Process and Five Minute Ride*. New albums from **Paint by Numbers** and **Coretta Scott** are due later this year.

Victory distributes **Undecided Records**, **Hand of Hope Records**

and **Ironbound Recordings**, among others.

With three titles on the *Billboard* Top Independent Albums chart as of Feb. 26, Victory has been extremely active in the new year. It has signed a number of new artists, including hardcore act **With Honor** and the **Forecast**, which is said to incorporate alternative country and pop influences.

Additionally, Victory plans to announce three hires in the coming weeks. Founder **Tony Brummel** says the label is also looking to add an employee in its accounting department.

New York-based **RED** distributes Victory, under an arrangement that is up for renewal this year. Given the label's massive success and penchant for discovering talent, where it will land has been a subject of industry gossip for months.

**GONE MISSING: XL Records** has postponed the debut from hyped U.K. rapper **M.I.A.** "Arular," originally due Feb. 22, should arrive in mid-March, a label representative says.

The official word is that not all of the samples on the album had been cleared. The label was mum on further info.

"Arular" cannot come soon enough for indie retailers, who



are betting on M.I.A. to sell like the **Streets** and **Dizzee Rascal** were supposed to. Thus far, her hype has not translated into sales at online retailer **Insound**; founder **Matt Wishnow** says predecessors have been slow (fewer than 50 albums).

Still, **Amoeba Music** in Los Angeles reports brisk sales for M.I.A.'s single "Galang," which has sold 800 copies in the United States, according to Nielsen SoundScan.

**ELM TO LUMBER:** Charlotte, N.C.-based **Deep Elm Records** will shift distribution to Toledo, Ohio-based **Lumberjack Mordam Music Group** in April.

The 10-year-old label, which focuses on punk and emo, has released albums from the likes of the **Applescast**. For **Stars**, **Burnt Out Bright** and **Eastern Falls**.

**Chicago's Southern Records** previously distributed **Deep Elm**.

**TALKIN' INDIES:** **Jonell Polansky**, who owns Nashville-based studio **DeCape Music**, is spearheading the local Indie Music Week conference. Set for March 11-12 at the Marriott at Vanderbilt University, the event is geared to unsigned artists.

Indie Music Week

was last held in 2000. This year's theme is "indie artists in a digital age." Those slated to attend include **Kirk Boyer**, director of A&R for **Lyric Street Records**;

**Amy Stevens**, VP of legal affairs and international licensing for **Vibron**

**Records**; **Danny Kee**, director of A&R for **Warner Bros. Records**; **Nashville**; and **Larry Shell**, VP of A&R for **Broken Bow Records**.

Registration is \$99. College students enrolled in a music program will receive a 50% discount. For more information, go to [indiemusicweek.org](http://indiemusicweek.org).

**TRIMMED ANIMAL:** Budding indie pop trio the **Unicorns** have been whittled down to a duo.

**Unicorns Nick Diamonds** and **Jamie Thompson** are continuing as a band, booking shows under the guise of **Th' Corn Gang**. The name shift is said to mark a move into a more electronic/hip-hop territory. The duo has plotted a tour for April.

The Unicorns were one of the more talked-about acts last year. Their **Alien8 Recordings**

**The Indies**  
By Todd Martens  
[tmartens@billboard.com](mailto:tmartens@billboard.com)

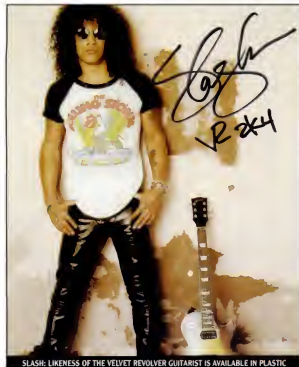


debut, "Who Will Cut Our Hair When We're Gone?," has sold more than 22,000 units, according to Nielsen SoundScan. The band built a respectable following after touring with the likes of **Hot Hot Heat** and the **Arcaide Fire**.

A resurrection of the Unicorns name should not be ruled out. Alien8 co-owner **Sean O'Hara** notes, "At this point, the band is saying, 'The future remains undetermined.'"



BRUMMEL: ADDING LABELS AND EMPLOYEES



SLASH: LIKENESS OF THE VELVET REVOLVER GUITARIST IS AVAILABLE IN PLASTIC

## Toys

Continued from page 43

according to FreemantleMedia Licensing senior VP **Oliver Gers**. The "American Idol" franchise has also signed on with **Craig Electronics** and **Kids Station** for branded karaoke toy instruments, microphones and dance mats; and with **Disguise** for costumes.

**Bravado's** **Dumas** noted the Toy Fair launch of another **Hilary Duff** product line. **Little Dog Duff** is based on the teen star's own dogs, with plush and play pattern toys for holiday 2005. The actress/singer's profits will go to Return to Freedom American Wild Horse Sanctuary and Best Friends Animal Sanctuary.

From **Bravado's** classic rock front, the **National Entertainment Collectibles Assn.** previewed mass-market and collectible action figures for **Iron Maiden** and **Jimmy Page** of **Led Zeppelin**.

**MCFARLANE SPAWNS SLASH**

**Carol Butler**, licensing VP for **Elvis Presley Enterprises**, noted that **USAopoly** unveiled an **Elvis Pocker**

Set at **Toy Fair**, while **Tom McFarlane Toys'** online **ToyFest** featured the fourth in a series of **Elvis** collectible Super Stage action figures.

The newest addition to **McFarlane's** music series is former **Guns N' Roses** guitarist **Slash**, now with **Velvet Revolver**. "It's extremely flattering and humbling to be immortalized in plastic," **Slash** told *Billboard*. **McFarlane** added, "Starting with our **Kiss** figures back in 1997, music action figures have always been big hits for us."

**Hasbro** is phasing out its 3-year-old **HicClips** line of mini-electronics and music clips but will remain in the music field. **Brian Goldner**, president of **Hasbro's** U.S. Toys division, says the company has "moved on" to music videos with its **VideoNow** Color personal player. Available since November 2004, the **VNC** line includes titles by **Duff**, **Raven** and **Jesse McCartney**. **Hasbro** plans to add others throughout 2005.

**FROM MASKS TO UMBRELLAS**

**Stevenson Entertainment Group** has worked with such acts as **Green Day**, **Pink Floyd** and **Metallica**. One of **SEC's** current projects, **COO Lou Zucaro** reports, is a series of collectibles and other merchandise designed by

**Good Charlotte's** **Billy Martin**.

**Sesame Workshop** anticipates a hit with **Shout Elmo**, a singing plush doll from **Hasbro**. **SW** licensed the seminal **Isley Brothers** hit "Shout," written by **Ronald**, **Rudolph** and **O'Kelly Isley** and published by **EMI Virgin** Songs, according to global toys VP **Ann Kearns**.

At **Signatures Network**, licensing **VP Ruth Ann Garfield** said that **Madonna's** book "The English Roses" is spawning all sorts of lines: dolls from **Alexander**, a **Schylling** tea set, high intensity charm bracelets and necklaces, and **Kidorable** girls' raincoats, boots and umbrellas.

The **Beatles** have a **USAopoly** puzzle and **C&D Visionary** yellow submarine, as well as patches, stickers and buttons based on their animated cartoon selves. Additionally, **Kiss** has collectible statues from **Sideshow Toys**, the **Blues Brothers** get **Mezco** action figures, and **Slipknot** has **Morbid Industries** masks and costumes.

"Toys, like fashion and entertainment, are highly influenced by trends and pop culture," **TIA's** **Rice** said, "so toy manufacturers aligning with popular music icons will continue to expand."



# Sony BMG Ramps Up Copy-Protection Plan

It looks like music retailers will soon be getting their wish: At least one major is getting aggressive with copy-protected CDs.

**Sony BMG Music Entertainment** is stepping up the rollout of what it calls content-enhanced and copy-protected CDs, according to company executives. It began with the **Chieftains'** "Live From Dublin" album, released Feb. 22. Upcoming albums that will receive the treatment are from **Kasabian** (March 8) and **Suede** (March 29).

Sony BMG expects that by year's end a substantial number of its U.S. releases will employ either **SunnComm's** newly enhanced MediaMax or **First Internet's** XCP to address piracy concerns. No matter which technology a CD uses, it will include such extras as photo galleries, enhanced liner notes and links to other features.

"What matters the most to us is the consumer experience," Sony BMG Sales Enterprise co-president **Jordan Katz** says. "Both technologies offer playability across all standard players, including CD players, boomboxes, DVD players, PCs, Macs, car stereos, video-games and clock radios."

Katz says that a company wants to alert the industry that it is implementing the content-protection technology, because extensive consumer research indicates widespread customer acceptance of it.

BMG has used MediaMax on a number of titles, including **Velvet Revolver's** "Contraband" and **Anthony Hamilton's** solo album. In all, it has shipped more than 5.5 million content-enhanced and protected discs, which have been met with extremely positive consumer reactions, according to Katz.

After testing XCP on promos, Sony BMG is using it for commercial releases. Katz notes that XCP and MediaMax are constantly being improved, and that Sony BMG will test each upgrade on promos before employing it commercially.

The albums coming out now and in the immediate future will allow for three copies to be made. "We haven't set on what the number of copies should be, other than there should be a limited number; it shouldn't be infinite," Katz says. "Our research shows that the consumer thinks that's fair. So you are seeing Sony

BMG taking a leadership role in this area, with increasing traction throughout the year in terms of a number of [our] releases."

**WHEN IT RAINS:** The old chestnut about raining and pouring was never more true than for Virgin Entertainment Group North America the weekend of Feb. 19-20, when the roof of the Burbank, Calif., Virgin Megastore collapsed after a downpour.

"The drains outside the stores on the street back up, so the rains on our roof backed up there, which created a swimming pool up there," Virgin Entertainment Group CEO **Simon Wright** reports. Eventually, the pool became so heavy that the roof collapsed, dumping water into the store. While some shoppers were in the aisles, no one was hurt, according to Wright.

The bad news is that the store will be closed for an indeterminate amount of time. However, it has insurance, so the economic blow should not be that bad.

Like any merchant, Wright is looking to turn a problem into a win. "It's a good story for us, so we might use the opportunity to talk to the landlord about changing what form the store could open in again."

Wright says. "Given our commitment to the Los Angeles market, we are more than keen to get it open."

In other Virgin news, buttressing Wright's claim that Los Angeles is

**Entertainment Group** are stepping up to the plate with another 20 or so releases for the format.

Among the DualDisc titles scheduled to hit shelves this month are **Jessica Simpson's** "In This Skin," **Good Charlotte's** "The Chronicles of Life and Death," **Gretchen Wilson's** "Here for the Party," **Indigo Girls' "All That We Set In,"** **Duran Duran's** "Stronaut," **Travis' "Rockabye Blues,"** **Dishwalla's "Opaline"** and **U2's "Live at KSNL."**

All titles contain exclusive content such as music videos, interviews, photo galleries, Web links, concert footage or lyrics.

The DVD side of "In This Skin," for example, features the entire album in 5.1 surround sound and enhanced LPCM stereo, footage from Simpson's wedding and from her MTV series "Newlyweds," and exclusive video from the album's recording sessions as well as videos for "Take My Breath Away" and "Angels."

"Here for the Party" contains an exclusive interview with Wilson, three music videos, an acoustic performance of "Holding You" and a duet with **Hank Williams Jr.** on "Outlaw Woman."

"Astronaut" features an exclusive documentary on the making of the "Reach Up for the Sunrise" music video, as well as an inside look at the launch of the record and promotional tour, "On the Road With Duran Duran in the U.S. and U.K."

## Retail Track

By Ed Christman  
edchristman@billboard.com



important to the chain, it plans to open another outlet there. The company is targeting Labor Day weekend to launch a Virgin Megastore on Hollywood Boulevard, between Grauman's Chinese Theatre and the Kodak Theatre.

The new outlet is located about 1.5 miles from the chain's Sunset Boulevard location. Virgin plans to operate both outlets for the next three years, until the lease is up on the Sunset store. The company will then re-examine the viability of keeping both stores open.

**DUAL MOMENTUM:** On the heels of Sony BMG's announcement in February that it will issue 18 DualDisc titles, the other majors and S&P



RAIN FORCED THE ROOF OF VIRGIN'S BURBANK, CALIF., MEGASTORE TO COLLAPSE

## Rental Biz

Continued from page 43

coming is the purchase of Portland, Ore.-based Hollywood Video. Movie Gallery's \$1.2 billion bid, approved Jan. 10 by Hollywood's



ANDERSEN: MERGER COULD BE POSITIVE

**VSDA's** Andersen says the proposed merger could have positive results if it requires a divestiture of stores. "That could leave a bunch of strip mall or shopping mall pads open to new entry," he notes.

The deal has, however, raised the ire of the American Family Assn. In a recent full-page ad in USA Today, the group claimed that the acquisition will bring pornography to more video stores, since some Movie Gallery outlets offer adult films.

Movie Gallery spokesman **Thomas Johnson** says that is not the case.

"We are a company that has grown through acquisition, and we do not seek to change the business formula of our acquired stores," he says, adding that the Dothan, Ala.-based chain does not plan to expand adult offerings to other stores. "Once we complete our acquisition of Hollywood, family entertainment will be 99% of our revenues."

### NEW POLICIES

Controversy has also been raised in the rental industry with the investigation into Blockbuster's new "no late fees" policy

(*Billboard*, Feb. 26).

Thirty-six state attorneys general are looking into whether the program—which in some circumstances automatically charges customers the full price of a title (minus the initial rental fee) if it is not returned within a designated period—is deceptive to consumers.

*"If I could get someone to buy a title versus rent, I would do that in a heartbeat. I haven't put 'own or rent it' in an ad for years."*

—PETER STADON, TWENTIETH CENTURY FOX HOME ENTERTAINMENT

**Nick Shepherd**, head of U.S. store operations for Blockbuster, says the Dallas-based company is looking at adopting its overall business model to stay competitive. "There are more ways for consumers to get their entertain-

ment," he notes. "That has provided Blockbuster with an opportunity and a threat."

Shepherd says that in addition to the new "no late fees" policy, Blockbuster is improving selection and adding value with its in-store subscription plan.

He adds that Blockbuster Online, which launched last year, and the sale of used DVDs—a \$1 billion annual business, according to VSDA—are other ways the company is extending its brand.

### ONLINE EXPANSION

While the end of 2004 was marked by intense price competition among "three rentals at a time" programs from Netflix, Blockbuster Online and walmart.com, online stores now are considering other methods to attract customers.

Netflix will lead the pack this year with a new recommendation program and its entry to the download area.

Netflix CEO **Reed Hastings** says the service is becoming more social, with a program that allows customers to share rental favorites with other subscribers. The company will also be offering

movies for download by the end of the year, though it is still working out specifics.

Industry executives hope such programs will keep rental healthy, despite the growth of DVD sales.

"Rental is still a crucial and instrumental part of our business," says Ron Schwartz, execu-



SCHWARTZ: RENTALS WILL REMAIN A PLUS

tive VP of sales for Lions Gate Entertainment. "Everybody is evaluating how to satisfy their customer demands in a competitive environment."





DATE		LAST WEEK		Sales data compiled by Nielsen VideoScan					
TITLE LABEL/DISTRIBUTING LABEL & NUMBER				Principal Performers		RATING	PERCENT		
1	NEW	SHARK TALE (WIDESCREEN) UNRATED HOME ENTERTAINMENT VIDEO	Animated	PG	29.9%				
2	NEW	SHARK TALE (PAN & SCAN) UNRATED HOME ENTERTAINMENT VIDEO	Animated	PG	26.3%				
3	NEW	THE NOTEBOOK UNRATED HOME ENTERTAINMENT VIDEO VIDEO ONLY	James Garner Gena Rowlands	PG-13	27.5%				
4	1	RAY (WIDESCREEN) UNRATED STUDIOS HOME VIDEO 2294	Janine Faux	PG-13	27.5%				
5	4	MULAN 2 WMT DOLBY HOME ENTERTAINMENT DOLBY DIGITAL HOME ENTERTAINMENT VIDEO	Animated	G	29.9%				
6	3	RAY (PAN & SCAN) UNRATED STUDIOS HOME VIDEO 2294	Janine Faux	PG	26.3%				
7	2	THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT VIDEO	Sarah Michelle Gellar	PG-13	28.9%				
8	5	SHALL WE DANCE (PAN & SCAN) WARNER HOME ENTERTAINMENT DOLBY DIGITAL HOME ENTERTAINMENT VIDEO	Richard Gere Susan Sarandon	PG-13	29.9%				
9	12	NAPOLEON DYNAMITE FOXVIDEO VIDEO	Jon Needer	PG	26.9%				
10	6	SHALL WE DANCE (WIDESCREEN) WARNER HOME ENTERTAINMENT DOLBY DIGITAL HOME ENTERTAINMENT VIDEO	Richard Gere Susan Sarandon	PG-13	29.9%				
11	7	ALIEN VS. PREDATOR (WIDESCREEN) FOXVIDEO VIDEO	Lance Henriksen	PG-13	29.9%				
12	NEW	MIAMI VICE: SEASON ONE UNRATED STUDIOS HOME VIDEO 1745	Don Johnson Michael Tinsley	NR	28.9%				
13	NEW	FRIDAY NIGHT LIGHTS (WIDESCREEN) UNRATED STUDIOS HOME VIDEO 1745	Billy Bob Thornton Derek Luke	PG-13	29.9%				
14	3	MR. 3000 (PAN & SCAN) UNRATED HOME ENTERTAINMENT VIDEO HOME ENTERTAINMENT VIDEO	Bernie Mac	PG-13	28.9%				
15	19	FRIDAY NIGHT LIGHTS (PAN & SCAN) UNRATED STUDIOS HOME VIDEO 1745	Billy Bob Thornton Derek Luke	PG-13	29.9%				
16	9	ALIEN VS. PREDATOR (PAN & SCAN) FOXVIDEO VIDEO	Lance Henriksen	PG-13	28.9%				
17	15	MESSAGE IN A BOTTLE WARNER BROS. VIDEO/UNRATED HOME VIDEO 1989	Kurtis Cauter Robert Wright Purvis	PG-13	24.9%				
18	NEW	ALPHA SCOOBY DOO WARNER BROS. VIDEO 1989	Animated	G	24.9%				
19	NEW	THE FIVE PEOPLE YOU MEET IN HEAVEN LIVING COLOR HOME ENTERTAINMENT VIDEO	Jon Voight Ellen Barkin	NR	19.9%				
20	10	MR. 3000 (WIDESCREEN) UNRATED HOME ENTERTAINMENT VIDEO HOME ENTERTAINMENT VIDEO	Bernie Mac	PG-13	28.9%				
21	NEW	RAGING BULL 2 (DISC COLLECTOR'S EDITION) WARNER BROS. VIDEO/UNRATED HOME VIDEO 1989	Robert De Niro	R	29.9%				
22	17	THE FORGOTTEN COLUMBIA TRISTAR HOME ENTERTAINMENT VIDEO	Julianne Moore Dominic West	PG-13	28.9%				
23	11	CHARMED: THE COMPLETE FIRST SEASON UNRATED HOME ENTERTAINMENT VIDEO	Sherry DuPont Alyssa Milano	NR	16.9%				
24	NEW	TITANIC UNRATED HOME ENTERTAINMENT VIDEO	Leonardo DiCaprio Kate Winslet	PG-13	14.9%				
25	26	TRAY 2 (DISC WIDESCREEN EDITION) WARNER HOME VIDEO 1981	Brad Pitt Orlando Bloom	R	29.9%				
26	NEW	SHREK (WIDESCREEN 2 PACK) WARNER BROS. HOME ENTERTAINMENT VIDEO/UNRATED HOME VIDEO 1989	Mike Myers Cameron Diaz	PG	19.9%				
27	18	SCY CAPTAIN & THE WORLD OF TOMORROW (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT VIDEO	Julie Luo Owen Patrick	PG	27.9%				
28	NEW	DEADWOOD: THE COMPLETE FIRST SEASON ABC HOME VIDEO 1989	Timothy Dalton Keith Carradine	NR	9.9%				
29	NEW	MALCOLM X 2 (DISC SPECIAL EDITION) ABC HOME VIDEO 1989	Denzel Washington	PG-13	26.9%				
30	NEW	FULL HOUSE: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 1981	Bob Sagal John Stamos	NR	29.9%				
31	33	TRAY 2 (DISC PAN & SCAN EDITION) WARNER HOME VIDEO 1981	Brad Pitt Orlando Bloom	R	29.9%				
32	31	METALLICA - SOME KIND OF MONSTER WARNER BROS. HOME VIDEO 1989	Metallica	NR	26.9%				
33	NEW	THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN) UNRATED STUDIOS HOME VIDEO 1989	Vin Diesel Cole Hauser	NR	29.9%				
34	NEW	PRINCESS BRIDE ABC HOME VIDEO/UNRATED HOME VIDEO 1989	Cary Elwes Robert Wright	PG	19.9%				
35	24	ALADDIN II & III COLLECTOR UNRATED HOME ENTERTAINMENT VIDEO HOME ENTERTAINMENT VIDEO	Animated	G	34.9%				
36	NEW	THE FRESH PRINCE OF BEL AIR: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 1989	Will Smith Alfonso Ribeiro	NR	29.9%				
37	27	CELLULAR UNRATED HOME ENTERTAINMENT VIDEO HOME ENTERTAINMENT VIDEO	Kim Basinger William B. Davis	NR	27.9%				
38	NEW	BLUE COLLAR COMEDY TOUR RIDES AGAIN PARAMOUNT HOME ENTERTAINMENT VIDEO	Jeff Foxworthy Bill Engvall	NR	19.9%				
39	NEW	HAROLD & KUMAR GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) ABC HOME VIDEO/UNRATED HOME VIDEO 1989	John Cho Keri Putney	NR	29.9%				
40	32	THE VILLAGE (WIDESCREEN) WARNER BROS. HOME ENTERTAINMENT VIDEO HOME ENTERTAINMENT VIDEO	Jean-Pierre L��aud An��e Par��	PG-13	29.9%				

LAST WEEK		Sales date compiled by Nielsen SoundScan	Nielsens VideoScan	Principal Performers	YEAR OF RELEASE	WEEKS ON CHART	HIGHEST POSITION
	TITLE LABEL/DISTRIBUTING LABEL & COMPANY	NUMBER 1	2				
	<b>SHARK TALE</b> UNRATED HOME ENTERTAINMENT VIDEO			Animated	2004	PG	24.98
1	MULAN 2 MUSIC BY JOHN WILLIAMS • UNRATED HOME ENTERTAINMENT VIDEO			Animated	G		24.98
	ALOKA SCOOBY DOO UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	G	14.98
2	RAY ORIGINAL MUSIC BY BOB JOHNSON			Jamie Foxx	2004	PG-13	23.98
3	SMALL WILDS DANCE UNRATED HOME ENTERTAINMENT VIDEO WITH MUSIC ENTERTAINMENT VIDEO			Richard Gere Susan Sarandon	2004	PG-13	24.98
4	DORA THE EXPLORER: CATCH THE STAR UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	NR	9.98
5	GARFIELD THE MOVIE UNRATED HOME ENTERTAINMENT VIDEO			Breckin Meyer Jennifer Love Hewitt	2003	PG-13	19.98
6	SCOOBY DOO 2: MONSTERS UNLEASHED UNRATED HOME ENTERTAINMENT VIDEO			Fredrick Prince Jr. Sarah Michelle Gellar	2004	PG	22.98
7	SHREK 2 UNRATED HOME ENTERTAINMENT MATERIAL PARENT STRONG HOME VIDEO			Mike Myers Catherine O'Hara	2004	PG	24.98
8	BLUE'S CLUES: BLUE'S ROOM: IT'S HUG DAY UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	NR	9.98
9	THE LAND BEFORE TIME XI: THE INVASION OF THE TINYSAURUS UNRATED HOME ENTERTAINMENT VIDEO			Animated	1840	G	19.98
10	SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	NR	9.98
11	DORA THE EXPLORER: SILLY FIESTA UNRATED HOME ENTERTAINMENT VIDEO			Animated	2004	NR	9.98
12	MULAN (SPECIAL EDITION) UNRATED HOME ENTERTAINMENT VIDEO WITH MUSIC ENTERTAINMENT VIDEO			Animated	1998	G	24.98
13	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE UNRATED HOME ENTERTAINMENT VIDEO			Animated	2004	NR	12.98
14	DORA THE EXPLORER: RHYMES AND RIDDLES UNRATED HOME ENTERTAINMENT VIDEO			Animated	2003	NR	9.98
15	BUNG OF STEEL: 10: CIRCUIT TRAINING WORKOUT UNRATED HOME ENTERTAINMENT VIDEO			Leland Hall	2004	G	9.98
16	DORA THE EXPLORER: CITY OF LOST TOYS UNRATED HOME ENTERTAINMENT VIDEO			Animated	2003	NR	9.98
17	SESAME STREET: HAPPY HEALTHY MONSTERS VIDEO DVD BOX			Sesame Street	2005	NR	7.98
18	SPIDER-MAN 2 ORIGINAL MOTION PICTURE UNRATED HOME ENTERTAINMENT VIDEO			Tobey Maguire Kirsten Dunst	2004	PG-13	24.98
19	CHARLIE BROWN VALENTINE UNRATED HOME ENTERTAINMENT VIDEO			Animated	2004	NR	12.98
20	GROWLING UP WITH WINNIE THE POOH - A GREAT DAY OF DISCOVERY DVD FILMS ARE UNRATED HOME ENTERTAINMENT VIDEO AND UNRATED HOME VIDEO			Animated	2005	G	14.98
21	THUNDER THE TANK ENGINE AND FRIENDS: HOORAY FOR THOMAS UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	G	12.98
22	GROWLING UP WITH WINNIE THE POOH - FRIENDS FOREVER DVD FILMS ARE UNRATED HOME ENTERTAINMENT VIDEO AND UNRATED HOME VIDEO			Animated	2005	G	14.98
23	WINGS OF CHANGE UNRATED HOME ENTERTAINMENT VIDEO			Animated	2005	G	19.98

● **IFMA gold cert.**: the sales of 50,000 units or \$1 million in sales at suggested retail. ▲ **IFMA platinum cert.**: for sales of 100,000 units or \$2 million in sales at suggested retail.  
● **IFMA gold certification** for a minimum of 125,000 units or a dollar volume of \$2 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million suggested retail for nontheatric titles. **IFMA platinum certification** for a minimum sale of 250,000 units or a dollar volume of \$10 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatric titles. © 2006, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 5, 2005		Billboard		TOP VIDEO RENTALS																																																																																			
WEEK ENDING		TITLE		Provided by Home Video Essentials, © 2004. Rental Group/Genre All Rights Reserved		Principal Performers																																																																																	
LAST WEEK		LABEL/DISTRIBUTING LABEL		Genre		Essentials																																																																																	
		1		NUMBER 1		1 Week At Number 1																																																																																	
1		THE NOTEBOOK	WARNER BROS. PICTURES/NEW LINE VIDEO	1	Jason Garner	PG-13																																																																																	
2		SHARK TALE	WARNER BROS. PICTURES/NEW LINE VIDEO	2	Geena Davis	PG																																																																																	
3	1	THE GRUDGE	COLUMBIA TRISTAR HOME ENTERTAINMENT	3	Animated	PG																																																																																	
4	2	RAY	COLUMBIA TRISTAR HOME ENTERTAINMENT	4	Sarah Michelle Gellar	PG-13																																																																																	
5	3	SHALL WE DANCE	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	5	James Fox	PG-13																																																																																	
6	4	THE FORGOTTEN	COLUMBIA TRISTAR HOME ENTERTAINMENT	6	Richard Gere	PG-13		7	5	MR. 3000	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	7	Spurl Sandholm	PG-13		8	6	CELLULAR	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	8	Billy Bob Thornton	PG-13		9	7	WITHOUT A PADDLE	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	9	Derek Deak	PG-13		10	8			10	Jadenice Moore	PG-13		11	9			11	Dominic West	PG-13		12	10			12	Bernie Mac	PG-13		13	11			13	Kim Basinger	NR		14	12			14	William H. Macy	PG-13		15	13			15	Sam Gram	PG-13		16	14			16	Matthew Lillard	PG-13	
7	5	MR. 3000	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	7	Spurl Sandholm	PG-13																																																																																	
8	6	CELLULAR	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	8	Billy Bob Thornton	PG-13																																																																																	
9	7	WITHOUT A PADDLE	WARNER BROS. PICTURES/NEW LINE VIDEO HOME ENTERTAINMENT	9	Derek Deak	PG-13																																																																																	
10	8			10	Jadenice Moore	PG-13																																																																																	
11	9			11	Dominic West	PG-13																																																																																	
12	10			12	Bernie Mac	PG-13																																																																																	
13	11			13	Kim Basinger	NR																																																																																	
14	12			14	William H. Macy	PG-13																																																																																	
15	13			15	Sam Gram	PG-13																																																																																	
16	14			16	Matthew Lillard	PG-13																																																																																	

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MARCH 9, 2005		Billboard TOP VIDEO GAME RENTALS™				Powered by Home Video Essentials, © 2004, Rental Corporation. All rights reserved.		 		WEEK
	WEEK	TITLE				Manufacturer				
		NEW  NUMBER 1 				16 Weeks At Number 1				
1	1	PS2: GRAND THEFT AUTO: SAN ANDREAS				Rockstar Games			M	
2	3	PS2: MERCENARIES				Lucasarts Entertainment			T	
3	2	PS2: NEED FOR SPEED: UNDERGROUND				Electronic Arts			E	
4	4	XBOX: HALO 2				Microsoft			T	
5	5	PS2: THE PUNISHER				Thq			M	
6	6	XBOX:THE PUNISHER				Thq			M	
7	9	XBOX: NEED FOR SPEED: UNDERGROUND				Electronic Arts			E	
8	8	PS2: THE GETAWAY: BLACK MONDAY				Sony Computer Entertainment			M	
9	10	PS2-CALL OF DUTY: FINEST HOUR				Activision			T	
10	7	PS2: MADDEN NFL 2005				Electronic Arts			E	

# Piracy Fight Shows Encouraging Signs

BY ANTONY BRUNO

The fight against digital music piracy appears to be making headway, offering hope for industry initiatives to move legitimate digital distribution into the mainstream.

According to figures released last month by the International Federation of the Phonographic Industry, the number of paid online music sites quadrupled in 2004 to a global total of about 230. The content available from such sites rose to 1 million songs, and consumers worldwide responded

by purchasing more than 200 million digital tracks last year, more than 10 times the number purchased in 2003.

In addition, use of portable music devices has exploded, with 22 million Americans owning an iPod or other digital player, according to the Pew Internet & American Life Project.

The result, according to Jupiter Research, is a global digital music market of \$330 million, a figure expected to double in 2005.

Although the number of peer-to-peer users has decreased steadily during the past year, traffic figures remained consistent, as only low-volume swappers stopped using such services. However, P2P traffic is expected to ebb this year, according to Jupiter Research data and a report from the Deloitte Technology, Media & Telecommunications Group.

"By year-end, the growth of illegal downloading will start to slow, with occasional but high-profile litigation scaring off many casual pirates," the Deloitte report states. "Nonetheless, illegal downloads will continue to cost the music industry billions of dollars in lost revenue."

The Recording Industry Assn. of America and the Recording Academy have each stepped up anti-piracy efforts. The RIAA "did not back down from its aggressive legal strategy. In late January, it filed its largest block of file-sharing law-

suits yet—717, almost three times its previous record.

Taking an educational approach, the academy launched the next phase of its What's the Download Initiative during the recent Grammy Awards. The academy created an advisory board of 10 dozen 18- to 29-year-olds to foster dialogue between music fans and industry representatives. The board's inaugural meeting featured a round-table discussion between board members and recording acts Kanye West, Mark McGrath and Earth, Wind & Fire (*Billboard*, Feb. 26).



The Recording Academy's latest anti-piracy initiative task force members, pictured with Kanye West, Mark McGrath and Earth, Wind & Fire.

may lead to a backlash. A recent study from research firm Shelley Taylor & Associates criticizes the slew of online services as being too confusing and controlling, limiting their mass-market appeal.

"Users' initial enthusiasm is being deflated as they realize... there are more limitations imposed on legitimate digital downloads, media players and portable devices than anticipated," Shelley Taylor says.

Looking forward, the music industry hopes to use next-generation wireless networks as a distribution channel. Companies may even embrace a paid P2P model for this medium.

"These wireless networks are less vulnerable to the kind of piracy that has plagued our industry over the last four years," Warner Music Group chairman/CEO Edgar Bronfman Jr. said during an address to the Entertainment Law Initiative (*Billboard*, Feb. 26). "So long as protections are in place, technology will remain an opportunity, not a threat."

No. 2: Candy Shop\* by 50 Cent  
Featuring Olivia nearly doubles in downloads from last week to claim the runner-up spot. It is the top download of all five providers that offer it.

HOT RINGTONES		LAST WEEK		WEEKS ON CHART		TITLE		ORIGINAL ARTIST		PROVIDER	
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21	21	21	21	21

## All Music Guide Top Artist Searches

This week		Last week		Artist	
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25

No. 4: Beck inches closer to the top of the AMG artist searches list, as the March 29 release of his latest Interscope effort, "Guno," approaches.



## Bring On The Sting

Universal Music Enterprises will release the DVD of Sting's 20-year-old documentary "Bring On the Night" March 29, along with a CD reissue of the film's live soundtrack. The film and soundtrack, which both won Grammy Awards, document the making of Sting's first solo album, released in 1986.

The DVD includes music "videos for the title track, 'If You Love Somebody Set Them Free' and 'Russians.'"



## Warped Ringtones

U.K. indie label Warp Records is allowing consumers to convert any track from its catalog into a custom master ringtone with a new digital editing service available on its Bleep.com download store.

The "realtime editor" powered by FastPlay Mobile Technologies, allows customers to select tracks online and edit them into a five- to 30-second clip. Once the ringtone is complete, the user pays and downloads it to a mobile phone via a wireless network.

The service is compatible with more than 120 mobile phones worldwide. Bleep.com also hosts music from other indie acts that can be edited into master ringtones. British act Maximo Park is making its first single, "Apply Some Pressure," available as a test song.



## Streaming 'Fat'

Showtime Networks and Yahoo will stream the first episode of new comedy series "Fat Actress" (starring Kirstie Alley) on Yahoo TV simultaneously with its March 7 premiere on Showtime.

This is the first time Yahoo has debuted an entire episode of a TV series, and the first time Showtime has aired any episode in its entirety on a medium other than cable, according to both companies.

The webcast will not require a subscription or special fee and will remain available for replay through March 12. Yahoo will promote the series by hosting videoclips, photos and a link to the show's Web site.

## NEWTECH

Is it a mobile phone, a music player or a digital camera?

Actually, it's all three. Nokia has unveiled a line of smart phones that targets the digital entertainment fan by combining support for various types of digital content and interactivity.

The 6600 line is marketed primarily as an imaging device, with a 1.3 megapixel camera, an integrated flash and a 6x digital zoom that is activated simply by opening the camera cover. But an integrated music player allows the device to double as an MP3 player. Storage capacity is limited by the 64MB MMC card that ships with the product, but users can purchase larger storage cards.

Embedded software allows users to create and manage playlists of stored music as well as pause and change tracks

via five-way directional thumbpad. The phone can transfer PC-based music files through USB ports and Bluetooth. It supports such music file formats as MP3, AAC and RealNetwork's RealMedia.

Certain models also feature embedded support for Nokia's new mobile music solution for wireless carriers, introduced recently in conjunction with Loudeye (*Billboard*, Feb. 26). Such phones allow users to browse and purchase tracks from carrier-operated wireless music stores. The full-length tracks can be downloaded directly to the phone.

Soon, wireless subscribers will have access to Nokia devices customized for their specific service plans. Nokia says it will begin designing exclusive phone models for carriers that want to offer customers direct access to custom ringtones and other service options.

ANTHONY BRUNO





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# Music & Money

A BILLBOARD SPECIAL REPORT

## A Wireless World Awaits

BY ANTONY BRUNO

Amid the myriad new-media distribution opportunities available in today's digital entertainment business, few spark as much interest—and confusion—as the wireless sector.

Wireless entertainment services are at the heart of two converging industries, each looking to the other for support in equally difficult times.

The music industry, buoyed by the untold growth of the now \$3 billion ringtones market, sees wireless distribution as a new revenue source rich with potential. And the wireless industry is looking to the entertainment business for the content it hopes will compel subscribers to adopt forthcoming high-speed, next-generation wireless phone networks.

The result is a highly symbiotic business relationship between these companies that together are forging a new market. And that market is now attracting significant interest from entrepreneurs and investors alike.

Like any other nascent business, its challenges are matched only by its risk. Yet the stream of venture capital dollars has resumed flowing into the wireless content space, largely based on the promise of mobile entertainment, and

music in particular.

"It's not coming back. It's here," says Rajeev Chand, equity analyst at wireless equity research firm Ruffberg & Co. "The biggest concern is: Where do you play in this space? There are a lot of existing players. So where does the startup play in the mobile music space is the key question."

### DISTINCT USES

When discussing the mobile music market, it is important to recognize two distinct uses of the medium: personalization and entertainment.

Personalization services use music to enhance various phone features and applications. These include monophonic, polyphonic and master ringtones, ringback tones, voiceclones, artist images and custom voicemail greetings.

The popularity of polyphonic ringtones led *Billboard* last year to launch a Hot Ringtones chart, the first of its kind, based on data from companies including 95quared, Dwarig, Faith West/Motones, Infos-

pace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Zango.

Artists whose ringtones recently have ranked among the top 10 on the chart include Snoop Dogg, Ciara, Ludacris, Usher and Alicia Keys.

The entertainment segment is characterized by applications that allow more traditional music consumption via cell phones, such as downloading and listening to full-track music files.

Personalization services are the more mature of the two segments. With the exception of such emerging services as ringback tones, most personalization services have been available for several years. Some, like polyphonic ringtones, are actually past their prime, giving way to master ringtones.

Newcomers in the personalization space have fewer technological barriers to overcome, but they face heavy competition from established players.

According to Richard Tong, partner at wireless-focused venture capital firm Ignition Partners, investors are interested in companies that focus on refining personalization services or have developed new types of content.

"You have to do more than just offer a copy of others' licensed content, like a polyphonic ringtone," Tong says. "There has to be some change in the market that you can target."

Investors are particularly concerned about the thin profit margins characteristic of music-related personalization services. Rights to higher-margin content, such as master ringtones, are established between the wireless carrier and the music labels directly. This puts additional pressure on mobile-content aggregators—and those investing in them.

"Clearly this is having an effect on the little guys. You can't own the same margins anymore," Tong says. "When you're in the middle, the question is, What value can you add? To the extent you bring enough value with promotional opportunities and new content to the table, you can justify the higher pricing."

This concern about margins has led to massive merger and acquisition activity

(Continued on page 50)



## Royalty Distribution, Accounting Never Easy

BY SUSAN BUTLER

*As the music industry expands into new business opportunities and increasingly draws outside investment, how can those investors follow the money within this intricate global business? In this report in advance of Billboard's Music & Money Symposium, set for March 3 in New York, we offer a look at accounting in the music business.*

Relatively few people have access to the financial records of the music industry. Those who do cannot discuss specific calculation methods

because of confidentiality policies.

But when it comes to general experiences, some of these experts are willing to provide some insight. They tell *Billboard* that everyone in the chain of music distribution faces challenges in collecting revenue and distributing royalties.

For music publishers and collection societies, ensuring that every composition is accurately registered throughout the world in order to track global earnings is a constant struggle.

For record labels, keeping track of sales, licenses and returns, and then calculating royalties according to hundreds of varying contractual

terms, is an enormous task.

The basics may seem clear—knowing who collects what for whom and how. Yet beyond the basics is where the nuances of the collection and royalty distribution processes lie. Conceptually, music publishing

is a fairly simple business model. Relying on the single asset of a musical composition copyright, the publisher can generate revenue from a variety of sources. They include mechanical reproductions (CDs, digital downloads, ringtones), public performances (TV, radio, venues), synchronization deals (audio-visual media) and print media (sheet music).

Licenses for these uses come from a number of sources.

American publishers may license their repertoire directly to those who manufacture, perform or distribute reproductions of the songs in the United States. A vast majority of

them, however, authorize the Harry Fox Agency to handle mechanical licenses for all or some of the various formats of recorded music, such as CDs, ringtones and downloads.

Nearly every songwriter and publisher with songs performed in the United States authorizes one of the performing rights organizations—ASCAP, BMI or SESAC—to license and collect revenue from the public performance of nondramatic compositions.

Outside the United States, the laws of most countries prohibit direct licensing for many uses. Therefore, such societies as GEMA in Germany

(Continued on page 50)

Billboard  
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## Wireless

Continued from page 49

among aggregators as they seek to diversify their content offerings well beyond ringtones to include other such content as games, images, wallpaper and voicetones. Investors



JANIE: GREATER CHALLENGE

interested in less-challenging investments for a short-term gain have an opportunity here, Chand says, by investing in content providers that are attractive acquisition targets.

"Valuations are through the roof, and there's no sign of a slowdown in activity or valuation," Chand says. "There are a lot more acquirers than good companies to acquire."

For long-term investment opportunities, investors are turning to the entertainment segment. Jodi Sherman Jahic is a principal at Voyager Capital, a \$265 million early-stage investment fund that invested in Melodeo.

Melodeo is one of several developing technology platforms designed to facilitate the acquisition, distribution, management and playback of full music tracks via wireless networks and mobile devices. Jahic is betting that mobile networks and devices will, in effect, be as important to music as radio in the coming years.

"The mobile phone will be the most important music acquisition device on the planet," Jahic says. "What the Blackberry is to the investment banker, mobile music is to the teenager."

Jahic says the early development of mobile music presents much greater technological challenges than delivery of personalized content. "With only a few companies tackling those challenges, investors seeking a long-term payoff have an opportunity to stake their claim in this business."

However, much depends on various



TOP-SELLING RINGTONE ARTISTS INCLUDE, FROM LEFT, SHAGGY DOO, CIARA AND USHER

pieces of the wireless puzzle coming together, specifically the continued rollout of next-generation broadband wireless networks, as well as mass-market sales of mobile devices optimized for mobile playback.

"It's easy to get a music player onto a sophisticated smart phone that has a lot of features and costs \$600," Jahic says. "It's the mass-market players that are more difficult. They're less naturally attuned to the music market."

An additional area of profound investor interest is wireless peer-to-peer services. The popularity of wired P2P networks grew largely by pro-

viding free and mostly illegitimate access to music. But many believe legitimate P2P services will thrive in a wireless environment.

According to Jahic, wireless network providers enact more control over the use of their networks, and wireless subscribers are more accustomed to paying for the services they receive.

"The ability to distribute full-length tracks and ringtones from one subscriber to another is huge, and the ability to monetize that is huge," she says. "In wireless, the networks are much more secure. So it's much more

valuable to create a monetized P2P model in the wireless space."

By all accounts, the time to get in the game is now. Much of the mobile music distribution market still needs to be defined, creating an environment ripe for investment.

"This is the kind of opportunity that has always fostered entrepreneurs. But the hour is getting late, and the window is closing," Jahic says. "There's a complicated set of alliances and relationships that are just now being forged. Once those become more clear, this space is going to absolutely explode."

## Royalty

Continued from page 49

and JASRAC in Japan handle licenses and collections for various rights.

All of these sources depend upon accurate identifying information to ensure collection of every penny earned from each composition.

Since song titles cannot be copyrighted or trademarked, many compositions share the same or similar titles. Artists and songwriters may also use pseudonyms rather than their legal names. Even a misspelling can result in lost revenue.

With inaccurate song registrations, revenue may end up in a foreign collection society's "black box" or as unpaid royalties in so-called "suspect" accounts.

When foreign societies cannot identify a composition's publisher, the money received is held for a period of time and then either used for certain society purposes or distributed to the society's publisher members. Germany, Italy and Holland hold the largest amounts of such funds, sources say.

In other cases, many labels and societies in the United States and abroad hold money to be paid to publishers that cannot be accurately identified, a source says.

Unlike identifiable royalty recipients who simply haven't kept their contact information up to date, these rights holders have not been paid because of inaccurate song titles, misspelled names or pseudonyms or

incorrect publisher listings.

If all the labels and societies would provide the information they have available to publishers, the source adds, these suspect accounts could prove to generate additional revenue for rights holders in amounts much more substantial than black-box monies.

In an effort to integrate accurate song registration throughout the voice and music publishers and societies use the Common Works Registration. This system is essentially a standardized template for consistently showing information globally. However, some wonder whether foreign collecting societies that claim to support the standard will truly implement it.

The challenges record labels face in processing revenue and royalties are sometimes as difficult as fitting square pegs into round holes, sources say.

Through the years, recording contracts that governably rights have included a wide variety of provisions requiring multiple calculations. With royalties listed as a percentage of some price—most often at retail price—each contract includes numerous deductions and reductions from that price before determining the amount upon which the royalty percentage is based.

Under older contracts still in effect, royalties are only paid on 90% of sales, sources say. Other provisions include no payment for "free goods" that reflect discounts provided to the distributors' customers, deductions for the cost of packaging, reduction in royalty rates when distribution is through the use of "new technology" and for sales outside the United States.

Trying to interpret and match

terms in contracts—some with more than 100 pages—with current accounting parameters is a daunting task, especially in royalty departments that are running leaner with fewer personnel.

The challenge has become even greater with the substantial increase in data received. While information once consisted predominantly of album sales, the amount of new data has increased exponentially with the online sale of individual digital tracks.

Labels seem to be stepping up to the task, however. They now provide more details in their royalty statements than they did in the past, auditors say.

While artists will make fewer inquiries after receiving more detailed royalty statements, they add, artists will still audit labels and will continue to find money due, artists' auditors say.

With all the information processing, mistakes are made. There will always be differing interpretations of contract terms as well.

For example, "retail" prices are really a fiction, sources say. Record companies cannot set retail prices; they may only control their wholesale prices. Therefore, retail prices used to calculate royalties are the wholesale price plus some increased percentage rate that the labels determine.

Although some CDs may actually sell at retail for wholesale plus 25% (\$10 wholesale, \$18 retail), labels may use an "average" bump of 20%, 20% or 30%, auditors say. Artists' representatives will then argue that the "retail" price in the contract should be a much higher percentage, resulting in higher royalties.



FINALLY, LABELS ARE CONSIDERING OFFERING NEW DEALS WITH SIMPLER ROYALTY CALCULATIONS.

Another negotiating point involves artists signed to U.S. record companies whose records are sold in international markets. As foreign record affiliates collect and remit payment to U.S. companies, they are generally required by their country's laws to withhold certain amounts for local taxes, often around 10%.

U.S. labels then typically reduce an artist's royalty by the pro-rata share of this tax paid. However, the U.S. label may claim the withholding as a tax credit. Since the money was not directly withheld from the artist in the international territory, the artist may not claim that withholding.

For artists with substantial international sales, this withheld amount can substantially accumulate. Artists with clout can negotiate with the label that the artist's pro-rata share of any amount the company actually

used as a tax credit must be paid to the artist.

Finally, labels are considering offering new deals with simpler calculations—royalties based on a wholesale price without complex deductions.

Business managers caution artists and their representatives not to be surprised by lower royalty percentage rates for these deals.

After calculating and comparing actual royalties received under new deals and old ones with so many deductions, the lower percentages may result in more cash in hand for artists.

An in-depth report covering similar financial information will be available to attendees of Billboard's Music & Money Symposium and to subscribers of Entertainment Law Weekly, at [entertainmentlawweekly.com](http://entertainmentlawweekly.com).



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## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Universal Motown Records Group in New York promotes **Andrew Kronfeld** to GM. He was executive VP.

**Sony BMG Music Entertainment** in New York names **Daniel M. Mandil** executive VP of global general counsel and secretary and **Stuart Rubin** senior VP of the international catalog marketing group. Mandil was a partner at Covington & Burling, and Rubin was senior VP of the international commercial group at BMG.

Sony BMG also appoints London-

based **Tim Fraser-Harding** VP of marketing and names New York-based **Lyn Koppe** VP of marketing and **Roger Menz** VP of strategic projects. Fraser-Harding was VP of catalog marketing at Sony Music International. Koppe was VP of commercial marketing for the international catalog group at BMG, and Menz was VP of strategic projects for the international commercial group at BMG.

**RCA Music Group** in New York names **Zeeshan Zaidi** VP of digital business operations. He was senior director of marketing at **Arista Records**.

**Verity Records** in New York promotes **Monica A. Coates** to director of A&R. She was associate director of A&R.

**Universal South Records** in Nashville elevates **Laurie Gore** to manager of promotion. She was promotion coordinator.

**Columbia Records** Nashville elevates **Tom Moran** to national promotion director. **Ryan Barnstead** to Midwest regional promotion manager and **Jordan Pettit** to promotion coordinator. Moran was Midwest regional promotion manager. Barnstead was promotion coordinator, and Pettit was an intern.

**Epic Records** Nashville ups **Elizabeth Sledge** to regional promotion manager and **Jason Rockhill** to promotion coordinator. Sledge was promotion coordinator, and Rockhill was an intern.

**RETAIL:** **Musicaland Group** in Minnetonka, Minn., promotes **Sonya Askeew** to director of urban products. She was senior buyer of urban music.

**PRO AUDIO:** **Steinberg Media Technologies** in Hamburg names **Kazumori "Kaz" Kobayashi** managing director. He was GM of product strategy planning office, pro audio and digital musical instruments at Yamaha.

**Sound Kitchen** in Franklin, Tenn., names **Sharon Corbitt** studio manager and **Heather Kerr** assistant studio manager. Corbitt was studio manager, and Kerr was studio operations coordinator at **Ocean Way Studios** in Nashville.

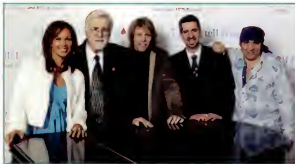
**DIGITAL ENTERTAINMENT:** **Loudeye** in Seattle appoints **Michael A. Brochu** president/CEO. He was chairman/CEO of **Primus Knowledge Solutions**.

**VIDEOGAMES:** **Atari** in New York promotes **Lisa Rothblum** to executive VP of administration and operations. It also names **Jeffrey Kempler** senior VP of business and legal affairs. Rothblum was senior VP of business and legal affairs. Kempler was senior VP of business and legal affairs at **Island Def Jam Music Group**.

**HOME VIDEO:** **Ventura Entertainment Enterprises** in Thousand Oaks, Calif., names **Sara Vito** VP of marketing. She was VP of marketing and product development at **BMG Strategic Marketing Group**.

**MERCHANDISING:** **Cinder Block** in Beverly Hills, Calif., names **Kia Novina** manager of business development and **John Mathiason** artist relations representative. Novina was founder of **Novina Agency**, and Mathiason was owner/president of **John Mathiason Management**.

**MUSIC VIDEO:** **VH1** in New York names **Brenda Freeman** VP of consumer marketing. It also promotes **Sandy Alouette** to VP of music and talent relations. Freeman was VP of affiliate marketing for the entertainment group at **MTV Networks**. Alouette was senior director of music and talent relations.



### Flom's T.J. Martell Kudos

Several artists and music-industry heavyweights gathered Feb. 8 at the Sony Club in New York to celebrate the announcement that the **T.J. Martell Foundation** will honor **Atlantic Records Group** chairman/CEO **Jason Flom** as humanitarian of the year at its 30th annual Humanitarian Awards gala, to be held May 19 at New York's Marriott Marquis. The T.J. Martell Foundation raises funds for leukemia, cancer and AIDS research. Pictured, from left, are **Vanessa Williams**, T.J. Martell Foundation chairman **Tony Martell**, **Jon Bon Jovi**, Flom and "Little Steven" **Van Zandt**.



### No Wardrobe Malfunction

**Paul McCartney** performed a crowd-pleasing set Feb. 6 at Super Bowl XXXIX's halftime show at Alltel Stadium in Jacksonville, Fla. The former Beatle played such classic hits as "Hey Jude," "Get Back," "Live and Let Die" and "Drive My Car." Performers at the Super Bowl pregame show included **Allicia Keys**, **Gretchen Wilson**, **Charlie Daniels**, **Black Eyed Peas** and **Earth, Wind & Fire**. (Photo: Kevin Mazur/WireImage.com)



### LeAnn's A Disney Fan

**LeAnn Rimes** is pictured at a Feb. 3 press conference at **Walt Disney Studios** in Burbank, Calif., to announce that she has recorded "Remember Whim," the official anthem to Disneyland's 50th anniversary, which the theme park will celebrate beginning May 5. Written by **Richard Marx**, "Remember Whim" will be featured as part of the new "Remember... Dreams Come True" fireworks display at Disneyland.



### Now, Hear This ... LITTLE BARRIE Artists to Watch

In all the right ways, London-based **Little Barrie**'s recordings sound as if they were made decades earlier: Lo-fi and jam-packed, these spirited performances recall the best of mid-'60s pop and late-'60s hard rock. Frontman **Barrie Cadogan**'s forceful guitar riffs are at once familiar and original. His razor-sharp guitar licks punctuate and counter his vocals, weaving in and out around his aggressive, confident and convincing voice. **Bassist Lewis Wharton** and drummer **Wayne Fulwood** provide a pounding, airtight rhythm. The trio's debut album, "We Are Little Barrie," is due May 17 from **Arista Records**, but on Feb. 22 the label issued a self-titled EP whose irresistibly funky exuberance ("Be the One") and laid-back, ultra-cool grooves ("Burned Out") are balanced with funky, psychedelic blues ("Thinking on the Mind," "Mud Slicks"). Equally refreshing is the sound of the **Edwyn Collins**-produced EP; the result of a minimalist approach to effects, overdubs and instrumental isolation in the studio. In their economy, Little Barrie's songs bear a resemblance to rock's classic era: "Be the One," three minutes and 48 seconds of nonstop fun, is the longest. Little Barrie is managed by **Richard Chamberlain**, the band's UK booking agent is **Andy Duggan** at London-based **Prutty Agency**. The band's performing rights organization is **PRS**, though at present it has not signed a publishing deal. With upcoming U.S. dates including the South by Southwest conference, Little Barrie will be turning many heads—and moving many feet—in 2005.

CHRISTOPHER WALSH





UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

## Biz Welcomes MTV's African Expedition

BY DIANE COETZER

JOHANNESBURG—The Feb. 22 launch of MTV's first African channel was widely welcomed by the music industry here, despite fears that the quality of music videos made on the continent may limit African acts' exposure.

The new 24-hour English-language Pan-African channel is called MTV base. It is available through the DStv service of pay-TV digital satellite platform MultiChoice Africa.

At startup, MTV base was available to 1.3 million households in sub-Saharan Africa, according to MultiChoice Africa, which has carried MTV Europe and MTV France programming since 1995.

MTV Networks International president Bill Roedy attended the channel's Johannesburg launch. "We find the most successful program strategies combine a mix of local and international content," Roedy says. "At launch, our strategy [for MTV base] is to focus on around 30% African content and gradually build that as the channel develops." Roedy suggests that his "optimal music mix" for the channel would "combine 2 Face from Nigeria alongside Lebo Mathosa from South Africa, plus genres like *kwaiato*, hip-life, *mbalax* and *zouk* alongside hip-hop, R&B and neo soul."

Roedy says MTV base's programming will span music tastes across Africa and will "certainly feature South African music and artists.

But we will also play artists from Nigeria, Ivory Coast, Angola, Kenya, Ghana, South Africa, Benin and Senegal and so on."

MTV base is operated from London and overseen by MTV Networks Africa GM Alex Okosi. He reports to MTV Networks Europe chief executive Simon Guild. An MTV spokeswoman says the operation will move to South Africa "by 2006."

### QUALITY CONCERNS

While lauding Roedy's intent, some industry insiders express reservations about the number of broadcast-quality African videos available to MTV.

Antos Stella is a former managing director of leading domestic label Gallo Music South Africa who owns Johannesburg-based music consultancy/label AS Entertainment. "My biggest worry is just how many African music videos will be shown," Stella says. "Here in South Africa we can produce videos of high standard. I am thinking of productions for [acts like] Ladysmith Black Mambazo and Lucky Dube, but even these have historically never earned rotation overseas."

Roedy suggests that his "optimal music mix" for the channel would "combine 2 Face from Nigeria alongside Lebo Mathosa from South Africa, plus genres like *kwaiato*, hip-life, *mbalax* and *zouk* alongside hip-hop, R&B and neo soul."

Stella's comments are echoed by music business consultant Sean Watson, former managing director of EMI South Africa's

(Continued on page 57)



ROEDY: NEW CHANNEL WILL SPAN MUSIC TASTES ACROSS AFRICA



South African artist Lebo Mathosa will likely be among the talents who will gain exposure on MTV base, MTV's first African channel.

## Spanish Market Continues Its Double-Digit Drop

BY HOWELL LLEWELLYN

MADRID—Recorded-music shipments in Spain suffered a double-digit value slump for the third successive year in 2004, dashing the industry's hopes that the market had stabilized.

According to figures that labels' body Promusicae released Feb. 14, the value of shipments fell 12.6% in 2004 to 431.4 million euros (\$556.5 million), versus 493.8 million euros (\$637 million) in 2003.

"We expected better results," Promusicae president Antonio Guisasaola

admits, "with a change of tendency away from double-digit decreases."

However, Guisasaola is cautiously optimistic for 2005. "We think the recovery will now start this year," he says, "as piracy stabilizes or even goes down from its current rate of 24%."

In volume terms, CD shipments were down 16.7% to 41.7 million units, compared with 50 million in 2003. Singles slumped 64.8%, from 3.5 million units to 1.2 million.

The one bright spot was music DVD. Units shipped rose 122.1% to 3.3 million.



GUISASAOLA: INDUSTRY HAD EXPECTED BETTER RESULTS

Sony BMG Spain shipped 47.6% of all music DVDs in the country during 2004, according to Promusicae. The company's strongest performers included Columbia's La Oreja de Van Gogh and Bruce Springsteen and BMG's Bebo Valdes & El Cigala.

Madrid-based Sony BMG international development manager Paula Narea says Springsteen's 2003 release "Live in Barcelona" has shipped more than 70,000 units in Spain. "I have the impression that Springsteen is the top-selling DVD

artist in Spain, with his other DVDs included," she says.

Guisasaola says the takeoff of DVD sales is promising. He also points to encouraging developments in the online market. The last quarter of 2004 saw the launch in Spain of such legal download sites as Telefonica's Musicapremium, Apple Computer's iTunes Music Store and Microsoft's MSN Music. Promusicae is to publish download sales charts for the first time during 2005.

According to Promusicae, labels' (Continued on page 57)

MARCH 5  
2005

Billboard®

# HITS OF THE WORLD™



JAPAN			UNITED KINGDOM			FRANCE			GERMANY		
WEEK	LAST WEEK	WEEKS ON CHART	WEEK	LAST WEEK	WEEKS ON CHART	WEEK	LAST WEEK	WEEKS ON CHART	WEEK	LAST WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	NEW	1	1	NEW	1	1	MA PHILOSOPHES	1	1	SCHNAPPI	1
2	NEW	2	2	NEW	2	2	ET PUIS LA TERRE	2	2	CHIFFE	2
3	NEW	3	3	NEW	3	3	GET RIGHT	3	3	CHIFFE	3
4	NEW	4	4	NEW	4	4	JE VIENS DU SUD	4	4	YVONNE CATERFIELD	4
5	NEW	5	5	NEW	5	5	ET SI TU ME VOIS PAS	5	5	SONNE MANNHIMS	5
6	NEW	6	6	NEW	6	6	CALL ON ME	6	6	FETTES BRO	6
7	NEW	7	7	NEW	7	7	WHAT YOU WAITING FOR?	7	7	K-MARO	7
8	NEW	8	8	NEW	8	8	BYE BYE GENTLEMAN	8	8	JENNIFER LOPEZ	8
9	NEW	9	9	NEW	9	9	THE FIRST STARTED	9	9	KRYPTERIA	9
10	NEW	10	10	NEW	10	10	NUMB/ENCORE	10	10	JAY-Z/JINX PARK	10
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	1	1	1	1	1	MAARON 5	1	1	PETER MAFFAY	1
2	2	2	2	2	2	2	CHIMENE BALDI	2	2	SONNE MANNHIMS	2
3	3	3	3	3	3	3	GREEN DAY	3	3	GREEN DAY	3
4	4	4	4	4	4	4	GREEN DAY	4	4	GREEN DAY	4
5	5	5	5	5	5	5	GREEN DAY	5	5	GREEN DAY	5
6	6	6	6	6	6	6	GREEN DAY	6	6	GREEN DAY	6
7	7	7	7	7	7	7	GREEN DAY	7	7	GREEN DAY	7
8	8	8	8	8	8	8	GREEN DAY	8	8	GREEN DAY	8
9	9	9	9	9	9	9	GREEN DAY	9	9	GREEN DAY	9
10	10	10	10	10	10	10	GREEN DAY	10	10	GREEN DAY	10
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	1	1	1	1	1	MAARON 5	1	1	PETER MAFFAY	1
2	2	2	2	2	2	2	CHIMENE BALDI	2	2	SONNE MANNHIMS	2
3	3	3	3	3	3	3	GREEN DAY	3	3	GREEN DAY	3
4	4	4	4	4	4	4	GREEN DAY	4	4	GREEN DAY	4
5	5	5	5	5	5	5	GREEN DAY	5	5	GREEN DAY	5
6	6	6	6	6	6	6	GREEN DAY	6	6	GREEN DAY	6
7	7	7	7	7	7	7	GREEN DAY	7	7	GREEN DAY	7
8	8	8	8	8	8	8	GREEN DAY	8	8	GREEN DAY	8
9	9	9	9	9	9	9	GREEN DAY	9	9	GREEN DAY	9
10	10	10	10	10	10	10	GREEN DAY	10	10	GREEN DAY	10
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	1	1	1	1	1	MAARON 5	1	1	PETER MAFFAY	1
2	2	2	2	2	2	2	CHIMENE BALDI	2	2	SONNE MANNHIMS	2
3	3	3	3	3	3	3	GREEN DAY	3	3	GREEN DAY	3
4	4	4	4	4	4	4	GREEN DAY	4	4	GREEN DAY	4
5	5	5	5	5	5	5	GREEN DAY	5	5	GREEN DAY	5
6	6	6	6	6	6	6	GREEN DAY	6	6	GREEN DAY	6
7	7	7	7	7	7	7	GREEN DAY	7	7	GREEN DAY	7
8	8	8	8	8	8	8	GREEN DAY	8	8	GREEN DAY	8
9	9	9	9	9	9	9	GREEN DAY	9	9	GREEN DAY	9
10	10	10	10	10	10	10	GREEN DAY	10	10	GREEN DAY	10

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

AUSTRIA										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	DAS KLEINE KROKODIL	SCHNAPPI	1		1	1	DAS KLEINE KROKODIL
2		2	2	CHIZI	BLACK (WHO YOU GONNA CALL)	2		2	2	CHIZI
3		3	3	THESE ARE MY RIVERS	THESE ARE MY RIVERS	3		3	3	THESE ARE MY RIVERS
4		4	4	NUMB/ENCORE	NUMB/ENCORE	4		4	4	NUMB/ENCORE
5		5	5	FEMME LIKE U	FEMME LIKE U	5		5	5	FEMME LIKE U
6		6	6	ALBUMS	ALBUMS	6		6	6	ALBUMS
7		7	7	GREEN DAY	GREEN DAY	7		7	7	GREEN DAY
8		8	8	RAY CHARLES	RAY CHARLES	8		8	8	RAY CHARLES
9		9	9	SOUNDTRACK	SOUNDTRACK	9		9	9	SOUNDTRACK
10		10	10	SCHNITZ MANNHEIMS	SCHNITZ MANNHEIMS	10		10	10	SCHNITZ MANNHEIMS
11		11	11	MICHELLE	MICHELLE	11		11	11	MICHELLE

DENMARK										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	HVOR SAA VÆR	HVOR SAA VÆR	1		1	1	HVOR SAA VÆR
2		2	2	SCHNAPPI	SCHNAPPI	2		2	2	SCHNAPPI
3		3	3	GET RIGHT	GET RIGHT	3		3	3	GET RIGHT
4		4	4	DO SOMETHING	DO SOMETHING	4		4	4	DO SOMETHING
5		5	5	LOVE CHANGES EVERYTHING	LOVE CHANGES EVERYTHING	5		5	5	LOVE CHANGES EVERYTHING
6		6	6	VARIOUS ARTISTS	VARIOUS ARTISTS	6		6	6	VARIOUS ARTISTS
7		7	7	KATIE MELIA	KATIE MELIA	7		7	7	KATIE MELIA
8		8	8	BIG FAT SNAKE	BIG FAT SNAKE	8		8	8	BIG FAT SNAKE
9		9	9	GREEN DAY	GREEN DAY	9		9	9	GREEN DAY
10		10	10	BKSTOK ROGSTEN	BKSTOK ROGSTEN	10		10	10	BKSTOK ROGSTEN

IRELAND										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	GET RIGHT	GET RIGHT	1		1	1	GET RIGHT
2		2	2	ALMOST THERE	ALMOST THERE	2		2	2	ALMOST THERE
3		3	3	THESE ARE MY RIVERS	THESE ARE MY RIVERS	3		3	3	THESE ARE MY RIVERS
4		4	4	NUMB/ENCORE	NUMB/ENCORE	4		4	4	NUMB/ENCORE
5		5	5	DO SOMETHING	DO SOMETHING	5		5	5	DO SOMETHING
6		6	6	ALBUMS	ALBUMS	6		6	6	ALBUMS
7		7	7	THE KILLERS	THE KILLERS	7		7	7	THE KILLERS
8		8	8	GREEN DAY	GREEN DAY	8		8	8	GREEN DAY
9		9	9	U2	U2	9		9	9	U2
10		10	10	SCISSOR SISTERS	SCISSOR SISTERS	10		10	10	SCISSOR SISTERS
11		11	11	DAMIAN RICE	DAMIAN RICE	11		11	11	DAMIAN RICE

GREECE										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	PACKA LITETZIS	PACKA LITETZIS	1		1	1	PACKA LITETZIS
2		2	2	THE CHEMICAL BROTHERS	THE CHEMICAL BROTHERS	2		2	2	THE CHEMICAL BROTHERS
3		3	3	ANTONIS REMOS	ANTONIS REMOS	3		3	3	ANTONIS REMOS
4		4	4	THEATRO IV	THEATRO IV	4		4	4	THEATRO IV
5		5	5	ALBUMS	ALBUMS	5		5	5	ALBUMS
6		6	6	THE CHEMICAL BROTHERS	THE CHEMICAL BROTHERS	6		6	6	THE CHEMICAL BROTHERS
7		7	7	GREEN DAY	GREEN DAY	7		7	7	GREEN DAY
8		8	8	EVANESCENCE	EVANESCENCE	8		8	8	EVANESCENCE
9		9	9	APOLYPTICA	APOLYPTICA	9		9	9	APOLYPTICA
10		10	10	ALBUMS	ALBUMS	10		10	10	ALBUMS

COMMON CURRENCY										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	RAY CHARLES	RAY CHARLES	1		1	1	RAY CHARLES
2		2	2	GREEN DAY	GREEN DAY	2		2	2	GREEN DAY
3		3	3	U2	U2	3		3	3	U2
4		4	4	SCISSOR SISTERS	SCISSOR SISTERS	4		4	4	SCISSOR SISTERS
5		5	5	DAMIAN RICE	DAMIAN RICE	5		5	5	DAMIAN RICE
6		6	6	ALBUMS	ALBUMS	6		6	6	ALBUMS
7		7	7	THE KILLERS	THE KILLERS	7		7	7	THE KILLERS
8		8	8	GREEN DAY	GREEN DAY	8		8	8	GREEN DAY
9		9	9	U2	U2	9		9	9	U2
10		10	10	SCISSOR SISTERS	SCISSOR SISTERS	10		10	10	SCISSOR SISTERS

BELGIUM/WALLONIA										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	SOLDATITE ASE TSUNAMI	SOLDATITE ASE TSUNAMI	1		1	1	SOLDATITE ASE TSUNAMI
2		2	2	VARIOUS ARTISTS	VARIOUS ARTISTS	2		2	2	VARIOUS ARTISTS
3		3	3	AMEL BENT	AMEL BENT	3		3	3	AMEL BENT
4		4	4	CHIMENE BADI	CHIMENE BADI	4		4	4	CHIMENE BADI
5		5	5	JENNIFER LOPEZ	JENNIFER LOPEZ	5		5	5	JENNIFER LOPEZ
6		6	6	ALBUMS	ALBUMS	6		6	6	ALBUMS
7		7	7	KYO	KYO	7		7	7	KYO
8		8	8	CHIMENE BADI	CHIMENE BADI	8		8	8	CHIMENE BADI
9		9	9	SOUNDTRACK	SOUNDTRACK	9		9	9	SOUNDTRACK
10		10	10	FLORENT PAGNY	FLORENT PAGNY	10		10	10	FLORENT PAGNY
11		11	11	U2	U2	11		11	11	U2

PORTUGAL										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	HUMANOS	HUMANOS	1		1	1	HUMANOS
2		2	2	SEAL	SEAL	2		2	2	SEAL
3		3	3	KEANE	KEANE	3		3	3	KEANE
4		4	4	ROBERTO CARLOS	ROBERTO CARLOS	4		4	4	ROBERTO CARLOS
5		5	5	BLUE	BLUE	5		5	5	BLUE
6		6	6	MARCOON 5	MARCOON 5	6		6	6	MARCOON 5
7		7	7	JAY-Z/ALINKIN PARK	JAY-Z/ALINKIN PARK	7		7	7	JAY-Z/ALINKIN PARK
8		8	8	PATRICIA CANOSSO	PATRICIA CANOSSO	8		8	8	PATRICIA CANOSSO
9		9	9	ESCOLHIDA DE MUSICA	ESCOLHIDA DE MUSICA	9		9	9	ESCOLHIDA DE MUSICA
10		10	10	ALBUMS	ALBUMS	10		10	10	ALBUMS

NEW ZEALAND										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	SAVAGE	SAVAGE	1		1	1	SAVAGE
2		2	2	MAIRO	MAIRO	2		2	2	MAIRO
3		3	3	THE KILLERS	THE KILLERS	3		3	3	THE KILLERS
4		4	4	GREEN DAY	GREEN DAY	4		4	4	GREEN DAY
5		5	5	U2	U2	5		5	5	U2
6		6	6	SCISSOR SISTERS	SCISSOR SISTERS	6		6	6	SCISSOR SISTERS
7		7	7	DAMIAN RICE	DAMIAN RICE	7		7	7	DAMIAN RICE
8		8	8	ALBUMS	ALBUMS	8		8	8	ALBUMS
9		9	9	THE KILLERS	THE KILLERS	9		9	9	THE KILLERS
10		10	10	GREEN DAY	GREEN DAY	10		10	10	GREEN DAY

CZECH REPUBLIC										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	ANITA LANGEROVA	ANITA LANGEROVA	1		1	1	ANITA LANGEROVA
2		2	2	PROKOP ARISTON	PROKOP ARISTON	2		2	2	PROKOP ARISTON
3		3	3	JULIAN ZAHOROVSKY	JULIAN ZAHOROVSKY	3		3	3	JULIAN ZAHOROVSKY
4		4	4	DANIEL LANDA	DANIEL LANDA	4		4	4	DANIEL LANDA
5		5	5	SAMER ISSA	SAMER ISSA	5		5	5	SAMER ISSA
6		6	6	THE CHEMICAL BROTHERS	THE CHEMICAL BROTHERS	6		6	6	THE CHEMICAL BROTHERS
7		7	7	GREEN DAY	GREEN DAY	7		7	7	GREEN DAY
8		8	8	EVANESCENCE	EVANESCENCE	8		8	8	EVANESCENCE
9		9	9	APOLYPTICA	APOLYPTICA	9		9	9	APOLYPTICA
10		10	10	ALBUMS	ALBUMS	10		10	10	ALBUMS

Billboard EUROCHARTS										
WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEK	LAST WEEK	POSITION	WEEKS ON CHART	ARTIST
1		1	1	GET RIGHT	GET RIGHT	1		1	1	GET RIGHT
2		2	2	LIKE TOY SOLDIERS	LIKE TOY SOLDIERS	2		2	2	LIKE TOY SOLDIERS
3		3	3	DAS KLEINE KROKODIL	SCHNAPPI	3		3	3	DAS KLEINE KROKODIL
4		4	4	NUMB/ENCORE	NUMB/ENCORE	4		4	4	NUMB/ENCORE
5		5	5	MA PHILOSOPHE	MA PHILOSOPHE	5		5	5	MA PHILOSOPHE
6		6	6	ET PUIS LA TERRE	ET PUIS LA TERRE	6		6	6	ET PUIS LA TERRE
7		7	7	CHIZI	BLACK (WHO YOU GONNA CALL)	7		7	7	CHIZI
8		8	8	SURRENDER	SURRENDER	8		8	8	SURRENDER
9		9	9	SOLDIER	SOLDIER	9		9	9	SOLDIER
10		10	10	HUSH	HUSH	10		10	10	HUSH
11		11	11	ALBUMS	ALBUMS	11		11	11	ALBUMS
12		12	12	THE KILLERS	THE KILLERS	12		12	12	THE KILLERS
13		13	13	GREEN DAY	GREEN DAY	13		13	13	GREEN DAY
14		14	14	U2	U2	14		14	14	U2
15		15	15	SCISSOR SISTERS	SCISSOR SISTERS	15		15	15	SCISSOR SISTERS
16		16	16	DAMIAN RICE	DAMIAN RICE	16		16	16	DAMIAN RICE
17		17	17	ALBUMS	ALBUMS	17		17	17	ALBUMS
18		18	18	THE KILLERS	THE KILLERS	18		18	18	THE KILLERS
19		19	19	GREEN DAY	GREEN DAY	19		19	19	GREEN DAY
20		20	20	U2	U2	20		20	20	U2

10	10	HUSH	LOVE, LET IT RAIN	DEF JAM
11	11	GALVANIZE	THE FIGHT	WARRIOR
12	NEW	GLAUB AN MICH	THE FIGHT	WARRIOR
13	12	JE VIENS DU SU	THE FIGHT	WARRIOR
14	13	CALL ON ME	THE FIGHT	WARRIOR
15	14	SOMETIMES YOU CAN MAKE IT ON YOUR OWN	THE FIGHT	WARRIOR
16	15	WENN EIN LIEB	THE FIGHT	WARRIOR
17	16	WHAT YOU WAITING FOR	THE FIGHT	WARRIOR
18	17	BOULEVARD OF BROKEN DREAMS	THE FIGHT	WARRIOR
19	18	ONLY U	THE FIGHT	WARRIOR
20	19	SI TU N'EXISTAIS PAS	THE FIGHT	WARRIOR
21	20	ALBUM SALES	THE FIGHT	WARRIOR
22	21	GREEN DAY	THE FIGHT	WARRIOR
23	22	112	THE FIGHT	WARRIOR
24	23	KEANE	THE FIGHT	WARRIOR



# Israeli Awards Win Big

Local Industry Applauds Pay-TV Channel's Inaugural AMIs

BY SASHA LEVY

**TEL AVIV, Israel**—Eighteen months after launching, Israel's only domestic music TV channel has hosted its inaugural awards show.

Pay-TV operation Music 24—The Israeli Music Channel launched July 20, 2003, and began a full schedule of programs that November. On Feb. 14, it televised its first Israeli Music Awards (AMI) show, live from the Tel Aviv Fairgrounds exhibition center. An invited audience of artists and industry executives attended.

Herziya, Israel-based Music 24 is carried nationally on cable and satellite broadband packages, reaching 90% of Israeli households, according to the channel. It plays only Israeli music.

Local industry figures are enthusiastic about the AMIs. Avi Ben Natan, GM of Tel Aviv-based label Phonokil Records, says, "Any publicity is good and good publicity is especially if exposure is wide and the awards are reported on, for example, national televised news programs."

Music 24 managing editor and chairman of the AMI judging panel Yoav Kuttner says the event was intended to demonstrate the station's commitment to the local music industry and appreciation of Israeli musicians' work during the last year.

The awards capped a year in which Music 24 has established itself with the domestic industry. "Music 24 is

[now] one of the powers influencing local, over international, music sales," says Hana Roichman, president of the Hed Arzi label, based in Yerohuda, Israel.

Industry insiders agree that the awards can raise awareness of local



BEI NATAN: 'ANY PUBLICITY IS GOOD'

acts, but Roichman says he remains unsure whether they can boost sales.

According to the International Federation of the Phonographic Industry, Israel's legitimate recorded-music market was worth \$41.4 million in 2003, but its piracy rate was "up to 50%." Domestic repertoire had a 37% market share that year.

## FILLING A GAP

The 12-category AMI show was dominated by veteran singer Ehud Banai, who was named best singer and best lyricist. His "Answer Me"

(NMC Music) won best album.

Other winners included Helicon Records artist Arcady Duchin (best composer and song), the unsigned Maya Bouskilla (best newcomer and female singer) and Hed Arzi at Hadag Nahash (best group and clip). Veteran singer/songwriter Shmuel Kraus received an award for his contribution to Israeli music.

A media panel and Music 24 viewers voted on the awards. The event featured a number of live performances, including Banai, Duchin and leading hip-hop duo Subliminal & the Shadow (T.A.C.T.).

The Music 24 show is seen as filling a gap in the local industry's calendar left by the demise of the annual Tamuz Awards in 2002. Those awards were organized in 1999 by business association the Israeli Music Academy but folded after commercial TV company Channel 2 stopped broadcasting the ceremony.

Academy members voted on the Tamuz Awards. Local media criticized that structure, arguing that, with only a few hundred music professionals casting votes, the most powerful record companies could sway the results.

Ben Natan says the AMI voting structure is preferable to the Tamuz system. "I'm not involved," he says, "and it's unfair to involve the record companies—perhaps they'd vote for themselves."

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



SPECK

**Australian retailers** are removing from their shelves high-quality counterfeit CDs originating in Southeast Asia, following cease-and-desist notices from the Australian Record Industry Assn.

The labels body on Feb. 18 served notice to 20 budget and independent music stores in Sydney and Brisbane that were selling cut-rate top 40 albums. ARIA reports that all stores had removed the stock from display by Feb. 21.

The counterfeit product, believed to have originated in Malaysia, included current releases from 112, Ronan Keating, Delta Goodrem, the Bee Gees and Silverchair.

Michael Speck, GM of ARIA's Music Industry Piracy Investigation unit, says he expects to serve notice to an additional 100 retailers along Australia's eastern coast. MIPI estimates that 500,000-700,000 counterfeit discs have entered Australia in the last 12 months.

CHRISTIE ELLIEN

**Warner Music Japan** is the latest Japanese record company to stop using copy protection on new releases. A spokesman for the Tokyo-based company confirms that all forthcoming releases will be free of the technology.

WMJ introduced copy protection in 2002, following similar moves by Avex and Sony Music Entertainment (Japan).

"The introduction of copy protection was aimed at stopping illegal music-file exchange over the Internet or other forms of piracy," the spokesman says. "A variety of consumer awareness campaigns about music piracy achieved success, so we decided that consumer needs exceeded the need for copy control."

STEVE MCCLURE

**Live-music revenue in Italy** increased 54.1% in 2004 compared with the previous year, according to concert promoters body Assomusica.

Live-music events organized by Assomusica's members generated 155 million euros (\$202 million), up from 94 million euros (\$122 million) in 2003.

Assomusica president Roberto Meglioli says an average 13% hike in ticket prices contributed to the performance. The figures were also boosted by the return to Assomusica in 2004 of leading promoters Clear Channel, Barley Arts and Independent, which had quit in 2003.

According to Assomusica, two-thirds of 2004 revenue came from just five cities: Milan, Rome, Verona, Bologna and Florence.

MARK WORMEN

**Belgian band Stash** was a double winner at the 12th Zamu Music Awards, held Feb. 15 in Brussels.

The alternative rock act's "Sadness" (Petro/EMI) won best song and best videoclip. The single has sold 16,000 units, according to Petro. Raymond van het Groenouwd collected a lifetime achievement award for contribution to local music. The Flemish singer, whose career took off in the early 1970s, released his latest recording, "Ballades" (EMI), last year.

Other notable winners included Lowlands-signed singer/guitarist Daan for best album; Joost Zweegers, frontman of Warner Music act Novastar, for best singer; and EMI rock band Clouseau for best live act.

Local music association Zangers en Muzikanten organizes the awards. Most categories are voted on by a jury of music professionals; public votes decide the best song.

Flemish public TV network Canvas recorded the show for broadcast Feb. 20.

MARC MAES

**British venue owner and concert promoter Mean Fiddler Music Group** is the target of a takeover bid. The company admitted its position after its stock soared 12% on the London Stock Exchange Feb. 14.

In a statement, the company confirmed that it had received "a preliminary approach from a party that may or may not lead to an offer being made by the company."

A leading player in the British live-music business, MFMG owns such London venues as the Astoria, the Forum and Jazz Cafe. It also promotes the Glastonbury Festival and the Reading and Leeds Caring weekends.

In October 2004, MFMG founder and chairman Vince Power scrapped a deal that would have merged the company with its joint-venture with a multimedia partner Media Internet Telecom and aborted plans to raise funds by a share placing. Power, who was to have sold his 35% stake in the company, reversed his decision and has remained at the helm.

LARS BRANDLE

## Coalition Entertainment Manages Canadian Success

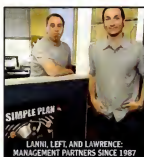
BY LARRY LEBLANC

**TORONTO**—Coalition Entertainment Management has become a powerhouse force in Canada, a fact underscored this month when its acts received nine nominations for April's Juno Awards.

However, Coalition co-principal Eric Lawrence says he and partner Rob Lanni prefer operating from the shadows.

"Our M.O. has been to keep our heads down and get the job done," Lawrence says. "It's only of late that we've started to take stock of our accomplishments. We were like little kids when the Junos happened. Everybody here was hugging each other."

Coalition—which has a staff of nine in Richmond Hill, Ontario—has an impressive management roster that includes international acts Our Lady Peace (Columbia), Finger



LANNI, LEFT, AND LAWRENCE: COALITION PARTNERS SINCE 1987

Eleven (Wind-up) and Simple Plan (Lava). In addition, Coalition handles the Waking Eyes (Coalition Records), Barlow (Epic) and Jersey (Virgin Music Canada), all of which have a strong domestic presence. Also on-demand are unsigned Canadian acts Idle Sons, Go, Inward Eye and Never-ending White Lights.

Lanni and Lawrence began working together in 1987, after Lanni's brother Arnold asked them to oversee short-lived Atlantic Records band Frozen Ghost. Lanni took on the role of day-to-day manager, and Lawrence became the band's tour manager.

Working from the basement of the Lanni family home, the two formed 20/20 Management (which became Coalition in 1990) after Frozen Ghost wound down. Initially, the pair handled WEA Canada act Wild T & the Spirit, which had a strong local following.

Meanwhile, both partners had night jobs, Lanni as a night watchman and Lawrence loading airplanes at the Toronto airport. A job perk for Lawrence was free flights. "The two years we were trying to build our company, I took advantage of that," he says. "I was always in New York or Los Angeles. That's one of the ways we got our name on the map."

(Continued on page 57)



# Chinese Flavors Added To Apple's iTunes Stores

BY STEVE MCCLURE

TOKYO—Apple Computer's iTunes Music Store and Universal Music marked the Lunar New Year Feb. 8 by introducing 1,000 tracks by Chinese artists as downloads for international buyers (*Billboard*, Feb. 26).

Universal says it is "the first time that this volume of Chinese repertoire will become available online legally outside its region of origin." Other labels in Asia say they are planning similar moves.

The Universal repertoire will be featured permanently on iTunes stores in 15 countries, including the United States, the United Kingdom, Canada, France and Germany. Universal says the offering will be augmented later with new Chinese releases and select catalog titles. Tracks will sell for an average of 99 cents each, or \$9.99 per album.

"I can't think of a better partner to catapult the consumption of our Chinese catalog than Apple iTunes," Universal Music Southeast Asia president Harry Hui says. "This new outlet for digital music is a perfect prom-

otional avenue for our younger stars."

Included in the offering are tracks in Cantonese and Mandarin by some of Asia's most popular artists, including Jacky Cheung, Sam Hui, Andy Lau,



HUI: NEW DIGITAL OUTLET A PERFECT PROMOTIONAL VEHICLE FOR YOUNG STARS

Paye Wong, Hacken Lee and Alan Tam.

"The new deal is a fantastic development for everyone," Universal artist Kelly Chen says. "Fans everywhere can keep up to date with our music, while artists are respected and protected on a copyright level."

The initiative is aimed primarily at the Chinese music population, which previously could find this type of music only in physical form through limited specialist retailers—often as pirated product.

## SECURITY CONCERNS

Universal already sells Chinese repertoire online in Asia through such services as KKBox and iMusic in Taiwan and iStar in Korea. "Soon," Hui says, "we plan to have repertoire available online for the Hong Kong, China and Singapore markets."

"The iTunes deal does not preclude Universal from making its Chinese repertoire available through other download services. 'We are open to exploring future working prospects with all reputable and legitimate operators,'" Hui notes.

He adds that Universal is preparing to make its repertoire available for full-song mobile-phone downloading. "Security is our main concern," Hui says. "With good [digital rights management], more and more content will be available for mobile download."

Universal is not the first label to offer Chinese repertoire on iTunes. Last August, Sony BMG offered an album by Taiwanese vocalist Jay Chou, "Common Jasmine Orange," through



RUTHERFORD: WARNER MUSIC ASIA WILL SOON HAVE ITS CATALOG ONLINE

the service. "That was, to my knowledge, the first Chinese-language artist to have received a global digital release," Sony BMG Asia president Richard Denekamp says.

"This first test was quite successful," he adds, "and our complete Chinese

catalog will follow in the next couple of months." Denekamp says Sony BMG catalog will be available for both online and mobile download services.

Sony BMG has started making its Japanese repertoire available online throughout Asia, he notes, and is looking at offering its Indian, Korean, Indonesian, Malay and Thai repertoire to download.

An EMI representative says the company has "over 4,000 Chinese songs digitized and available for iTunes to service in any countries [where] they operate." Warner Music Asia Pacific is getting ready to put its repertoire online "in the very near future," according to president Lachie Rutherford. "All our major artists and content are now being technically sorted data-wise and will be serviced to iTunes and indeed to other [digital services] as well," Rutherford says.

"Frankly," he adds, "what is much more fundamental and interesting is when iTunes will come to Southeast Asia—that is, Taiwan, Hong Kong and China."

## MTV

Continued from page 53

domestic-repertoire label, CCP. "I know from experience how difficult it was to get our music videos onto shows like 'The World Chart Show' on MTV Europe," Watson says. "MTV was pretty frank that our videos did not meet the benchmarks they set."

Watson suggests that MTV invest in music video production on the continent to improve quality. "We want to see our African artists alongside urban superstars," he says, "not just in special programs."

MTV Networks Europe president Brent Hansen says MTV base will pay special attention when selecting African acts' videos.

"We are not going to overload the channel with videos that will not do justice to African acts," he says. "We're not in the business of patronizing anyone. I hope labels and artists will see that as an opportunity."

Hansen insists that videos need not be expensive and suggests that MTV might contribute to the exposure of African artists by filming live sessions that could be used as videos. "If we need to go further, we'll evaluate that in due time," he adds.

## CROSS-POLLINATION

Despite some reservations, the South African industry is upbeat about MTV base. "We believe positive things will come out of having an MTV channel for Africa," says Danton Forbes, managing director of the country's largest independent, Sher

Music Group.

"The cross-pollination of music from Africa is going to be the first area MTV base will impact," Forbes says. "African pop music with a Western influence is likely to have the most success."

Amu, one of South Africa's leading hip-hop producers and a recording artist on the Ghetto Ruff label, hopes

the channel will give a "wake-up call" to local labels. "We battle to get budgets to make decent videos," he says. "I don't think we should look to MTV to directly assist in that, [but] the influence of the channel and the more attention will have to be paid to making great videos here."

MTV base could also boost international repertoire in Africa, sug-

gests Adrian King, GM of international marketing at Sony BMG South Africa. "The fact that the DStv channels are played in nightclubs and bars across Africa means our global artists will have a far better profile," he says.

Roedy says MTV has established a network of artist-relations contacts in some key African territories to forge

links with local talent and labels.

"We hope MTV base will provide a platform for artists seeking broader exposure and new fans outside Africa," Roedy says. "MTV channels and indeed other [digital services] covered by MTV base directly, [and] we will be looking to MTV base as a source of inspiration and creativity for other MTV channels worldwide."

## Coalition

Continued from page 56

Coalition hit pay dirt in 1992 when it began managing Our Lady Peace, which Arnold Lanni was producing. Signed a year later by Sony Music Canada, Our Lady Peace would reap the rewards of a maturing Canadian music industry and audiences that had begun to acquire a taste for homegrown rock acts. A year of touring—including opening shows for Blind Melon and Canadian acts I Mother Earth, 54°40 and Pure—helped develop the group's profile at home.

"It took a year before the band was ready to showcase for the U.S.," Lanni recalls. "We wanted the band prepared to go."

Our Lady Peace's album "Naved" came out on Sony-affiliated Relative Records in the United States a year after its 1994 Canadian release. It peaked at No. 26 on the Heatseekers album chart. Its 1997 follow-up, "Clumsy" (Columbia), achieved diamond status (1 million

units) in Canada and platinum status in the States. A new Columbia album, produced by Bob Rock, is slated for July.

Coalition picked up Finger Eleven—then called Rainbow Butt Monkeys—just three weeks before PolyGram Canada dropped the band in 1997. After Wind-up released the band's album "Tip" that year in the United States, the single "Quicksand" provided a state-side breakthrough.

"Luckily, we got their record back from PolyGram and were able to shop it," Lawrence says. "The perception in Canada was that it was damaged goods. That sure made us feel that we needed to be more in control of what we were doing."

In 2001, Coalition began working from Montreal-based pop-punk band Simple Plan. "No Canadian company stepped up to sign Simple Plan," Lawrence says. "Everybody passed."

Soon after joining with Coalition, the band signed to U.S. label Lava. Its 2002 debut album, "No Pads, No Helmets... Be Nice," didn't enter the *Billboard* 200 until two months after its release. But with the support of MTV, the group landed three

mainstream top 40 hits, and the set eventually peaked at No. 35 on *The Billboard* 200. Follow-up "Still Not Getting Any..." debuted at No. 3 in November 2004.

A year ago, Lanni and Lawrence launched Coalition Records and inked a distribution deal with Warner Music Canada. The label's first act, the Walking Eyes from Winnipeg, Manitoba,

earned a Juno nomination for top new band. Debut album "Video Sound," released in the fall only in Canada, includes "Watch Your Money," a top 10 track on Canadian rock radio.

"The label," Lawrence says, "gives us the opportunity to get what we feel is great music out there to as many people as possible."

## Spain

Continued from page 53

market shares barely changed from those of 2003.

Sony BMG Spain's dominant 2004 position, with 26.6% of the market, was up one percentage point from the companies' premier combined 2003 share of 25.3% (13% Sony, 12.3% BMG).

Warner Spain was No. 2 with 21.6% (21.8% in 2003), followed by Universal Spain with 17.3% (14.3% in 2003, before the acquisition of indie label MuXic). EMI

Spain ranked fourth with 13% (15% in 2003).

According to the International Federation of the Phonographic Industry, Spain was the world's ninth-biggest music market in 2003. Guisasaola says he expects Spain to have maintained its top 10 slot for 2004 despite the declines.

Promúsica (Productores de Música de España) is the new corporate identity of what was previously known as APTVE. Guisasaola says the name change, which went into effect Jan. 1, was made "to reflect more clearly the fundamental aim of our 165 label members—that of producing music and promoting culture."

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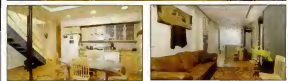
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## Charles Grabs Another Win

In a week where the Grammy Awards' influence is abundant, nowhere is the show's impact more obvious than at the top of The Billboard 200, where the late, great **Ray Charles** earns his first No. 1 in more than 40 years. If only he could have lived another year to realize the adoration that music lovers still hold for his considerable body of work.

### ray charles



Chart watchers, including some who were rooting for Charles' album of the year winner "Genius Loves Company," read the sales that chains cited during the first two days after the Grammys and predicted **Green Day** would reclaim The Billboard 200.

At the risk of bragging, it was your humble columnist—without a single sales figure at my disposal—who predicted that Charles could prevail with a stronger close than the rock band muster. You can look it up, particularly if last week's issue is handy.

Neither "Genius" nor Green Day's "American Idiot" hit the range that prognosticators predicted in the Grammys' early wake, but both managed to exceed 200,000.

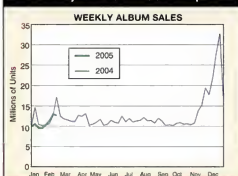
The chart-leading title sees its sales more than triple, as a 202% increase pushes "Genius" 15-1 with its second straight Greatest Gainer ribbon (224,500 copies). "Idiot" gathers a 49% increase, about half as much of a gain as chart crunchers had looked for earlier in the week (202,000, 3-2).

# Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

## Market Watch

A Weekly National Music Sales Report



	Albums	Store Singles	Digital Tracks
<b>This Week</b>	12,731,000	53,000	6,160,000
<b>Last Week</b>	13,033,000	95,000	5,653,000
<b>Change</b>	<2.3%	<2.1%	<9.0%
<b>This Week 2004</b>	17,267,000	164,000	2,116,000
<b>Change</b>	<26.3%	<43.3%	<191.1%



	2004	2005	Change
<b>Total</b>	100,378,000	116,041,000	<15.6%
<b>Albums</b>	86,601,000	77,467,000	<10.5%
<b>Store Singles</b>	1,121,000	581,000	<48.2%
<b>Digital Tracks</b>	12,656,000	37,993,000	<40.2%

	2004	2005	Change
<b>CD</b>	84,062,000	75,158,000	<10.6%
<b>Cassette</b>	1,863,000	540,000	<71.0%
<b>Other</b>	676,000	1,769,000	<161.7%



	2004	2005	Change
<b>Current</b>	54,901,000	47,351,000	<13.8%
<b>Catalog</b>	31,700,000	30,116,000	<5.0%
<b>Deep Catalog</b>	22,334,000	20,444,000	<7.1%

Current Albums chart as current only, excludes the first 48 weeks of release (12 months for physical and non-physical). Titles that slip in the top half of the 2005 chart in a volume of releases for first time more than 30 weeks.

For week ending 12/26/05. \*Estimated figures. Compiled from a national sample of retail stores and track data reports collected and processed by Nielsen SoundScan.



## 'Universe' Gets Across

For the first time in nine years, there is a **John Lennon/Paul McCartney** composition on The Billboard Hot 100, "Across the Universe" was never a single by the Beatles, nor has it ever appeared on the Hot 100 until now.

The new version of the song was performed on the Grammy Awards by a bevy of artists, specifically, to raise funds to aid tsunami victims. "Across the Universe" made its first appearance on a charity album in 1969, when the Fab Four contributed their original version to the LP "Nothing's Gonna Change Our World," released as a benefit album for the World Wildlife Fund.

A year later, Phil Spector's production of "Across the Universe" appeared on the Beatles' "Let It Be" album. The song has been covered by **Cilla Black**, **David Bowie**, **Rufus Wainwright** and **Fiona Apple**.

Available as a digital download, the new "Across the Universe" is the first Lennon/McCartney song to appear on the Hot 100 since the Beatles' "Real Love" peaked at No. 11 in March 1996. It is the first cover of a Lennon/McCartney song not recorded by the Beatles to chart since **Tiffany** remade "I Saw Her Standing There" as "I Saw Him Standing There," a No. 7 hit in April 1988.

By opening at No. 22, "Universe" replaces the Killers' "Mr. Brightside" as the highest-debuting song of 2005. The latter track debuted at No. 40 the week of Feb. 12. "Universe" is the highest-debuting song since **Eminem's** "Just Lose It" bowed at No. 17 the week of Oct. 9, 2004.

With "Universe" on the Hot 100, the chart span of Lennon and McCartney as songwriters expands to 41 years, eight months and one week, counting back to the debut of **Del Shannon's** cover of "From Me to You" the week of June 29, 1963.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**DOWN WITH 'LOVE':** After nine weeks, **Mario's** "Let Me Love You" drops from the top on The Billboard Hot 100. The new No. 1 is "Candy Shop" (**Shady/Aftermath**), giving 50 Cent his third chart-topper (after "In Da Club" and "21 Questions," both from 2003). It is the first No. 1 for featured artist **Olivia**, whose only other Hot 100 entry was "Bionance," which peaked at No. 15 in April 2001.

**IN WALKS 'COMPANY':** A Grammy Award win pushes "Genius Loves Company" (**Hear/Concord**) 15-1 on The Billboard 200 (see Over the Counter, this page). That is the biggest leap to the summit since **Aaliyah's** self-titled set jumped 19-1 the week of Sept. 15, 2001, following her death in a plane crash.

**'CAUGHT IN THE ACT':** An 11-9 move on The Billboard Hot 100 for "Caught Up" (**LaFace**) gives **Usher** his fifth top 10 hit from the "Confessions" album, albeit the special edition. The last artist to pull five or more top 10 hits from one album was **Janet Jackson**. Between May 1993 and January 1995, Jackson has six top 10 hits, all from her "janet." CD. The last male artist to collect five or more top 10 hits in a row from one album was **George Michael**, with six top 10 songs from "Faith" between July 1987 and December 1988. **Michael Jackson** had six non-consecutive top 10s from "Bad" between August 1987 and January 1989.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



In making its sprint to the top, Charles' farewell set—which included record of the year among its eight Grammy wins—becomes the first album in more than a year to move to No. 1 on The Billboard 200 without first entering at that rank. The last to do so was **Josh Groban's** "Closer," which hit the spot in the issue dated Jan. 24, 2004. It had entered the chart at No. 4 two months earlier.

"Genius" entered the list at No. 2 in August, two months after Charles' death, and thus became his first top 10 album since 1963. Now, in moving to No. 1, it matches the achievement of his groundbreaking 1962 collection, "Modern Sounds in Country and Western Music." That was his only other No. 1 on the big chart. In his long and influential career, it happens to be an album that I just added to my collection during a post-Grammys visit to **Tower Records'** landmark store at Columbus and Bay in San Francisco.

**IMPERFECT HINDSIGHT:** Some debate whether "Genius Loves Company" would have been as big a deal as it turned out to be had **Ray Charles** not died just prior to its release. Count me among those who think the duets set would have still done well—both at the cash register and at the Grammy Awards—if he could have legged out another year.

(Continued on page 64)

Sales data compiled by  Nielsen SoundScan

[illegible]

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Casting alternate are 2-year old titles that have fallen below the No. 100 on The Billboard 200 or re-issues of older appeared in the top 100. On The Billboard 200, if a Hotweekend title reaches that level, it and the album's subsequent sales gain this week. © Recording Industry Association of America (RIAA) certification for net shipment of 500. For loaded sets, and double albums with a running time of 160 minutes or more, the RIAA multiplies shipments twice (twice) and (3) plus for BME and MCA labels, are suggested. Note: Topo gains below 50, and all other rights reserved.

Total Weeks column reflects combined weeks lists has appeared on The Billboard Top and Top Ten Catalog Albums are exclusively eligible to appear on the HotestRocks chart. Top Independent Albums are current titles that can only debut at #100 or higher.  
♦ RIAA certification for net shipment of 1 million units (Platinum) ♦ RIAA certification for net shipment of 500,000 units (Gold)  
• Certification for net shipment of 100,000 units (First)  
• Certification for equivalent sales, which are generated from physical sales. Greatest Sales shows the highest value.

The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never had independent distribution, including those that are utilized by major-brand distributors. <sup>Δ</sup> Albums with the grace of 10 million units (Diamond). <sup>▲</sup> Natural following Platinum or Diamond special indicators albums multi-platinum level 250,000 units (Platinum). <sup>Δ</sup> Certification of 400,000 units (Multi-Platinum). \*Material indicates vinyl LP is available. More [W] indicate year to previous Heatseekers title. © 2000, VNU Business Media, Inc., and Nielsen SoundScan, Inc.











WEEK	LAST WEEK	ARTIST (PERFORMER/PROMOTION LABEL)	TITLE	WEEK	LAST WEEK	ARTIST (PERFORMER/PROMOTION LABEL)	TITLE	WEEK	LAST WEEK	ARTIST (PERFORMER/PROMOTION LABEL)	TITLE
1	1	Carly Shay	1. Carly Shay	26	22	Numb/Encore	1. Rick	47	44	La La	1. La La
2	3	Rick Girl	2. Rick Girl	27	13	Soldier	2. Soldier	48	45	What You Wanting For?	2. What You Wanting For?
3	4	Backstreet Of Broken Dreams	3. Backstreet Of Broken Dreams	28	11	John Walla	3. John Walla	49	43	Less My Breath	3. Less My Breath
4	5	Across The Universe	4. Across The Universe	29	32	Vertigo	4. Vertigo	50	44	Lady	4. Lady
5	6	Since U Been Gone	5. Since U Been Gone	30	17	Get Back	5. Get Back	51	49	My Boy	5. My Boy
6	7	Get Right	6. Get Right	31	41	Just N Day	6. Just N Day	52	46	Calico	6. Calico
7	8	1.2 Step	7. 1.2 Step	32	35	Sunday Morning	7. Sunday Morning	53	46	It's Like That	7. It's Like That
8	9	Cause I'm Up	8. Cause I'm Up	33	24	Bring On	8. Bring On	54	45	Shut Up	8. Shut Up
9	10	Disc Inferno	9. Disc Inferno	34	25	Let Me Go	9. Let Me Go	55	49	Give A Little Bit	9. Give A Little Bit
10	11	How Do You	10. How Do You	35	31	On The Edge	10. On The Edge	56	50	It's On	10. It's On
11	12	How Do You	11. How Do You	36	48	This Love	11. This Love	57	51	U Can't Touch This	11. U Can't Touch This
12	13	Daughters	12. Daughters	37	130	A	12. A	58	49	Welcome To My Life	12. Welcome To My Life
13	14	Heaven	13. Heaven	38	28	Just Wanna Live	13. Just Wanna Live	59	70	I Am Not Okay (I Promise)	13. I Am Not Okay (I Promise)
14	15	America Indie	14. America Indie	39	31	Lady Lay The S-Idlers	14. Lady Lay The S-Idlers	60	72	Love Yourself	14. Love Yourself
15	16	Let's Get It Started	15. Let's Get It Started	40	9	You And Me	15. You And Me	61	70	Time For Your Life (Good Rideback)	15. Time For Your Life (Good Rideback)
16	17	My Ain't Got You	16. My Ain't Got You	41	1	Loudly Me More	16. Loudly Me More	62	63	Plant On	16. Plant On
17	18	Yeah	17. Yeah	42	38	Look What You've Done	17. Look What You've Done	63	64	Save A Horse (Ride A Cowboy)	17. Save A Horse (Ride A Cowboy)
18	19	Let Me Love You	18. Let Me Love You	43	43	I Like Me Duf	18. I Like Me Duf	64	63	Rideback Woman	18. Rideback Woman
19	20	Somebody Tell Me	19. Somebody Tell Me	44	37	Someone Only You Know	19. Someone Only You Know	65	69	Admire	19. Admire
20	21	Beautiful Soul	20. Beautiful Soul	45	36	Love	20. Love	66	57	Goodness	20. Goodness
21	22	Breakaway	21. Breakaway	46	51	The Reason A	21. The Reason A	67	71	Switch	21. Switch
22	23	She Will Be Loved	22. She Will Be Loved	47	40	Blitz The Sound	22. Blitz The Sound	68	60	Open	22. Open
23	24	Mockingbird	23. Mockingbird	48	39	I Don't Want To Be	23. I Don't Want To Be	69	73	How You Go Again	23. How You Go Again
24	25	Over And Over	24. Over And Over	49	52	Super (Gimme Save)	24. Super (Gimme Save)	70	74	Sweet Home Alabama	24. Sweet Home Alabama
25	26	Drop It Like It's Hot	25. Drop It Like It's Hot	50	50	Sitting, Waiting, Wishing	25. Sitting, Waiting, Wishing	71	70	In Da Club	25. In Da Club

● Downloads with the greatest sales gains. © 2005 VNU Business Media, Inc. and Rinker SoundScan, Inc. All rights reserved. Top selling downloaded tracks compiled from internet sales reports collected and provided by Nielsen SoundScan. ● RIAA certification for 100,000 paid downloads. ▲ RIAA certification for 200,000 paid downloads, with additional 200,000 indicated by number following the symbol. This data is used to compile both the Hot 100 and Pop 100.

LAST WEEK	 <b>Nirvana</b> Soundscan	 <b>Nirvana</b> Soundscan Data Releases	LAST WEEK	 <b>Nirvana</b> Soundscan Data Releases	LAST WEEK
	TITLE ARTIST (PROMOTION LABEL)			TITLE ARTIST (PROMOTION LABEL)	
1	1	<b>Radiohead</b> <i>Of Dead Ends</i> COLUMBIA	31	47	<b>Welcome to My Life</b> THE BROTHERS
2	2	<b>Space U Brown</b> <i>Game</i> JAY-Z/ROYALTY MUSIC/REPUBLIC	38	46	<b>Let's Go</b> TROY SALLY/RED BUREAU/ATLANTIC
3	3	<b>Rick Astley</b> <i>Never Gonna Give You Up</i> COLUMBIA (RE-RELEASE)	51	52	<b>Love</b> TINA TURNER/ATLANTIC
4	2	<b>1.2 Step</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	24	—	<b>Switch</b> — (NEW RELEASE)
5	5	<b>Candy Shop</b> BENNY BLAKE/SONY MUSIC/REPUBLIC	44	48	<b>Encom</b> DEPRAY/SONY MUSIC/REPUBLIC
6	4	<b>Los Me Love You</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	57	57	<b>Over</b> TROY SALLY/RED BUREAU/ATLANTIC
7	11	<b>Caught Up</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	30	58	<b>You And Me</b> — (NEW RELEASE)
7	7	<b>Beautiful Soul</b> JAY-Z/ROYALTY MUSIC/REPUBLIC	39	58	<b>Shut Up</b> CAMPY/ATLANTIC
9	8	<b>Solider</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	59	60	<b>What You Waiting For</b> — (NEW RELEASE)
10	9	<b>Disco Inferno</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	60	59	<b>Give A Little Bit</b> BENNY BLAKE/SONY MUSIC/REPUBLIC
11	10	<b>Meeklog</b> LAWRENCE/SONY MUSIC/REPUBLIC	61	61	<b>Cellar</b> — (NEW RELEASE)
12	16	<b>How Deep No Es Amor</b> MAYOR/SONY MUSIC/REPUBLIC	63	63	<b>Being The Broken Road</b> — (NEW RELEASE)
13	10	<b>Obsession</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	—	—	<b>Sitting Waiting Wishing</b> JAY-Z/ROYALTY MUSIC/REPUBLIC
14	13	<b>Get Right</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	66	66	<b>Just Love</b> — (NEW RELEASE)
15	13	<b>I Don't Want To Be</b> SONY MUSIC/REPUBLIC	62	65	<b>Baby It's You</b> — (NEW RELEASE)
16	15	<b>Numb/Encore</b> THE NOTORIOUS B.I.G./ARISTA/REPUBLIC	68	73	<b>Lonely</b> — (NEW RELEASE)
17	17	<b>True</b> — (NEW RELEASE)	67	71	<b>Scars</b> — (NEW RELEASE)
18	18	<b>Breakaway</b> — (NEW RELEASE)	68	73	<b>I'm Not Okay (I Promise)</b> — (NEW RELEASE)
19	18	<b>Over And Over</b> — (NEW RELEASE)	80	82	<b>0</b> — (NEW RELEASE)
20	19	<b>Across The Universe</b> — (NEW RELEASE)	80	76	<b>No Love In Your Worn</b> — (NEW RELEASE)
21	20	<b>Lovers And Friends</b> — (NEW RELEASE)	71	82	<b>Hope</b> — (NEW RELEASE)
22	21	<b>Daughters</b> — (NEW RELEASE)	72	82	<b>Cold</b> — (NEW RELEASE)

[illegible]

23	Mr. Brathwaite	87	The Good Good
24	Drop It Like It's Hot	88	U Don't Know Me
25	It's Like That	89	U Don't Know Me
26	It's Like That	90	Some Cat
27	Loosey No. 1	91	Broken
28	Get Back	92	U Ain't Easy
29	Sins	93	Wonderful
30	American Isle	94	When I Come
31	Nobody's Home	95	Fall To Pieces
32	Love My Way	96	Let's Get Blown
33	Cray Gray	97	1 Thing
34	Karma	98	Dragnote Du Tai (Me Ya Ho)
35	Let Me Go	99	Moh! You Down
36	Only U	100	He Still My Queen
37	My Boo	101	He Still My Queen
38	Almaz	102	Oldenry
39	Bring En Out	103	Pinces
40	I Just Winnes Love	104	Neither To Lose
41	Love	105	Easy Girl
42	Somewhere Only We Know	106	U Don't Know Me
43	Vortiga	107	Mud On The Tins
44	1999	108	Leadoff
45	Sugar (Gimme Some)	109	You Don't Know Me
46	Just A	110	Bummers

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# Exclusives

Continued from page 1

expense of brick-and-mortar retailers that do not participate in digital distribution. The bulk of exclusive content doesn't go to Internet stores; instead, music not available in physical form. But labels are willing to offer first and sometimes sole access to new music from superstars like U2, genre favorites like Moby and emerging independent acts like the Killers in hopes of staving off P&P on the Web arrangements.

Merchandising is becoming an increasingly important issue for labels and retailers alike as the depth of selection in the commercial download world grows.

Part of the challenge is identifying a relatively small number of priorities in a vast universe of music. Digital music stores like iTunes and Napster now boast catalogs that exceed 1 million tracks.

With a dozen digital music services now operating in the United States, all essentially featuring the same core content, stores are looking for ways to separate themselves from the competition. Meanwhile, labels want to ensure they are represented on the new digital charts and that their artists are not lost needles in the digital haystack.

John Jones, VP of programming, artist and label relations for MusicNet, points out that there is even less prime merchandising space to work with in a Web-based store than there is at physical retail.

"In an above-the-fold world where there is just a small space, if you want to be able to capture somebody's attention, you've got to be there," he says.

Labels and download stores engage in a complex bartering system as services make editorial-driven judgments

about what artists receive the best positioning on the site. That is where exclusives come into play.

For Apple Computer, by far the leader in digital retail exclusives, VP of applications Eddie Cue says exclusivity naturally factors into deciding where content goes.

"We are trying to take unique views into music," Cue explains. "We look for key opportunities where something has never been made available for purchase before, and we have been very aggressive to come up with new ways of making it available."

The bulk of exclusives tend to be short-term arrangements, lasting between two weeks and a month. The concept of exclusivity includes advanced access to an upcoming single or album, proprietary Web rights to material that is also physically available, special rights to live Web arrangements, lasting between two weeks and a month. The concept of exclusivity includes advanced access to an upcoming single or album, proprietary Web rights to material that is also physically available, special rights to live Web arrangements, lasting between two weeks and a month.

For example, Grammy Award organizers gave Apple exclusive rights to the tsunami-relief charity single "Across the Universe" in exchange for special front-page merchandising of the track and plugs in its e-mail update blasts. The move paid off—the track quickly hit No. 1 on the iTunes singles chart. The track debuted at No. 22 on The Billboard Hot 100 at No. 20 on the Pop 100 this issue.

InterScope Records' deal with Apple for U2 remains the most prominent example of a label trading exclusive rights to music for positioning and support from an online retailer.

However, the exclusives game is not limited to tracks from marquee recording stars. Much of the activity involves content from buzz-fused hobby acts and legends in genre categories.

When RCA Records was introduced to build early excitement in the United States for the Feb. 22 release of "Alba



THE GRAMMY AWARDS PERFORMANCE OF "ACROSS THE UNIVERSE," WHICH INCLUDED STEVEN TYLER AND ALISON KRAUSS, WAS AN iTunes EXCLUSIVE

Shake Heartbreak" from emerging rock act Kings of Leon, the label gave iTunes exclusive access to the video of the single, "The Bucket."

Not all services are chasing the same type of exclusive. MSN Entertainment senior director Rob Bennett says the company is focusing much of its efforts on exclusives that give the service long-term sole Internet rights content. MSN in recent months has inked long-term deals of a year or more in length with the likes of Smithsonian Folkways and the Monterey Jazz Festival.

Tim Quirk, executive music officer for Real Networks, says its Rhapsody subscription service and Real Player Music Store are keyed around exclusives involving out-of-print content, live tracks and original in-studio performances via its Rolling Stone Originals program.

Most physical world CD merchants are not being offered access to similar content, but longtime retail executives shrug indifferently at the growing trend of online exclusives.

"If the labels want to divide the digital space from the physical space, I have less problems with that than cutting exclusive deals within the same

distribution channel," says Mike Dreese, CEO of Boston-area specialty chain Newbury Comics.

He adds, "But it obviously sends the consumer the message that you are better off online than going into retail stores."

Some retailers, including Best Buy and Wal-Mart, are responding by initiating exclusive programs that combine online and offline offers. Exclusives "create excitement and create leverage to get exposure," WEA President John Esposito says.

Wal-Mart is quietly experimenting with exclusives that bridge its physical and online stores, sources say. The retail giant is linking exclusives with labels where it is packaging download cards redeemable for exclusive tracks at walmart.com inside CDs of participating artists. Label sources say this type of promotion represents a 5%–10% redemption rate.

In exchange for the exclusive, the artist's album is given extra positioning in the store and in the Wal-Mart circular.

Distribution executives say the trick is to match the right content with the right stores. Apple, they point out, does

better with jazz, classical, indie rock and electronic; Napster's strength lies in modern rock and hip-hop; Wal-Mart excels with country and pop.

Just how ultimately effective exclusive content offers are in attracting consumers to a download or subscription service is a matter of debate within digital music circles.

Napster CEO Chris Gorgo says the Web site's biggest value is in helping drive the discovery of younger and lesser-known acts. As for their value to the service, he and others say the upside is limited.

"It's a good way of targeting certain key fans on an occasional basis," says Zach Zalon, GM of Virgin Digital. But, "it's the totality of the experience and the overall approach to programming that is going to make a fundamental difference to the experience consumers have. So not one or even 15 or 20 exclusives necessarily."

MusiCNet's Jones adds, "One artist doesn't drive usage of a service. U2 was an exceptional case, because there was a multimillion-dollar ad campaign behind it. What you're really doing is building loyalty. So [exclusives] become a retention and acquisition tool."

It remains to be seen how long exclusives will dominate online marketing strategies. As online retail grows, those companies may seek to establish their own P&P programs.

That's the very thing that labels have been attempting to leave behind in the physical world—namely through the Universal Music Group's JumpStart program.

"Nobody has the critical mass of usage yet that it would take to interest people in P&P," the top executive at one digital music service says. "But the labels don't want us to be able to do that. They don't want us to be able to use our usage numbers or our influence with consumers to self-advertising back to them."

# Royalties

Continued from page 1

the music community.

The joint position regroupers creators' and music publishers' organization BMR, Music Rights, indie labels' body Assn. of Independent Music, labels' group the British Phonographic Industry, the Music Managers Forum, the Musicians' Union and labels' collecting society Phonographic Performance Ltd. They claim that "the U.S. operates beneath comparable international copyright standards." The royalty dispute is about the lack of compensation when their music is played in bars and restaurants or on the radio.

British and European Union nation performers have been unable to collect some U.S. songwriter royalties ever since the passage in Congress of the Fairness in Music Licensing Act of 1998. That law ended the requirement for small bars, taverns and mall shops to pay royalties for background music.

Rep. H. James Sensenbrenner Jr., R-Wis., now chairman of the House Judiciary Committee, introduced the bill. Since the passage of the law the United States has ignored complaints from

the World Trade Organization to change the situation.

"This is setting a precedent," BMR director general Emma Burke says. "The U.S. should remember that they are heavily relying on income from intellectual-property rights, and it is in the U.S. interest to come clean on these issues."

Initial losses in income for international songwriters and music publishers amounted to as much as \$6.8 million annually, but according to the BMR, the European Commission estimates that European music writers and publishers are losing in excess of \$20 million per year.

The Bush administration has agreed to compensate WTO members with \$3.3 million while the law remains in effect. However, as of Dec. 31, 2004, the U.S. government has stopped paying compensation and, according to Pike, "shown no sign that they either want to comply with WTO requirements or pay compensation." Even with WTO pressure, efforts to introduce legislation to repeal the law have failed.

"If the U.S. decides to make a trade deal with all the territories that have a natural tendency to disregard the value of copyright," AIM chairman Alison Wenham adds, "The U.S. should respect the treaties it signs."



PINK: U.S. NEEDS TO 'COME CLEAN'

Another issue at stake is that the United States has not granted rights to performers and labels to receive payment for the broadcast and public performance of their recordings in the States. "In the U.S. you don't receive payment for the public use of sound recordings," PPL director of legal and business affairs Peter Leatham says. "There are no such rights."

**POLICY ALSO COSTS U.S. MONEY** U.S. rights society SoundExchange has started collecting these rights for such use of public recordings in the digital sector as digital radio, but this does

not extend to performances in bars or malls or traditional broadcasters.

"For the moment, we are pointing things out," says Leatham, adding that his organization will be happy to support such American societies as SoundExchange in their lobbying efforts to get similar rights as in the EU.

Leatham says U.S. performers and labels lose a lot from not having the same level of collection than in most of Europe. Because of a lack of reciprocity, PPL is not collecting on these performance rights on behalf of U.S. labels and performers. "It works both ways, and U.S. performers and labels have a lot to lose too," Leatham points out.

The visa issue is an old scourge of any agent or artist manager. MMP general secretary James Sellar says, because of the U.S. government's rigid visa application rules governing travel "foreign musicians." Tightened security rules since Sept. 11, 2001, have made the process even rougher for getting a U.S. tour together for a devoted band and performer.

The process gets even more stringent, Sellar says, for big ensembles or choirs.

"Applying for visas can have a dispiriting effect, and it is also time-

consuming and expensive," he says. "Some visa categories work well for established artists, but when you have musicians at an early stage of their career, you sometimes have to react quickly if an opportunity comes [to perform in the States]. And this is when you get into trouble."

MMP and AIM have had discussions with U.S. State Dept. officials in London, but they were inconclusive. Sellar and Wenham admit that in the current climate of maximum security, it is not going to be easy to change any rules. Both point out that it is extremely easy for U.S. performers to tour Europe and the procedures there should be reciprocal, or at least, more flexibility should be introduced.

British organizations are working closely with the Department of Culture, Media and Sport and the Department of Trade to find solutions. The MMP would like procedures to speed up visa attribution without affecting security issues. Sellar says, "For some reason the sports sector seems to have got it right—we're re'maining at the same visa waiver program."

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# Aggregators

Continued from page 5

same idea, with each of the four brands launching divisions charged with transforming their artists into an broad range of mobile-specific vehicles. Because no boundaries have yet been defined in this nascent space, some very powerful toes are getting stepped on.

Zirinsky leads the market in one new content element causing major waves within the music industry: voicetones.

Although voicetones are expected to account for only about 10% of the overall ringtone market, companies desperate to fill the void that master ringtones have created are paying cash advances as high as

\$500,000 for exclusive rights to voicetones from hip-hop superstars like 50 Cent and Snoop Dogg. Despite such high upfront costs, voicetone aggregators enjoy larger profit margins by eliminating the artist's label from the deal.

"It costs much less from a royalty perspective. It's one of the reasons we're doing this," Polanakis says. "Artists are looking for ways to bolster their own position in the revenue stream as well."

Not surprisingly, labels see every such deal as lost revenue, and several have issued cease-and-desist letters to aggregators, demanding that they stop interfering with their artist relationships. This type of letter has been issued to aggregators involved in voicetones and other such artist-related content as wallpaper images. Whether the labels have legal ground to stand on is a matter of furious debate, sparking a major battle within the music industry. Many feel court action is the only way to resolve the issue.

"The labels are getting aggressive about this because their right to payment may not be clearly spelled out in all cases," says Stephen



Masur, partner/GM at Masur Law, a boutique partnership specializing in mobile and digital rights management. "I think you will see some lawsuits coming out of this. Whenever there is uncertainty in a contract surrounding money, lawsuits are likely to result."

In the meantime, labels are making mobile content rights yet another point of negotiation for future artist contracts. The revenue potential for such content remains incremental compared with that of master ringtones, but labels are interested in owning them and controlling as many rights as possible so they can more effectively market and bundle a broad range of mobile content.

"We want them to be with us. It's crazy for them to be with the aggregators," says David Ellner, Universal Motown Records Group CFO/senior VP of operations. "We can coordinate voicetones with the rest of our business. It's a natural tie-in to keep these assets in one bucket..." There are so many ways

to leverage these."

That thought is the motivation behind Universal Music Group's new Universal Music Mobile division, led by VP/CMO Joe Carrafi. He says UMG will continue to work with certain aggregators to get UMG content to consumers, but he stresses that these aggregators must command a significant consumer presence and be willing to commit substantial marketing dollars to promoting their services.

While this music industry tug of war continues, mobile content aggregators have at least one ally in the ring: the record label. "We're all in this together. It's better for the artist than the record label," says Ben Patterson, VP of digital music and strategic development at the Firm. "Managers are much more involved in building the brand of an artist."

Exclusive rights to voicetones by hip-hop stars like Snoop Dogg can cost aggregators \$500,000 cash upfront, but they also offer large profit margins.

# China

Continued from page 6

Greater China managing director/CEO Samuel Chou says. "The lack of audited data and the sheer size and fragmentation of the market make minor improvements almost impossible to track."

Norman Cheng, chairman/CEO of EMI Music South East Asia, emphasizes the need for all parties concerned to cooperate in controlling piracy in China. "As the RIAA believes there is more work to be done with regard to the efforts of the Chinese government to meet this objective, then it is up to all of us to work together to ensure that this happens—and happens very quickly."

The battle against CD piracy in Asia is not a hopeless cause. The USTR's recent downgrading of Taiwan's Special 301 status (*Billboard*, Feb. 5) was a nod to officials there for their improvements in the matter. At the height of the problem in Taiwan, its CD piracy rate was greater than 70%, but a long battle—instigated by U.S. pressure—has reduced it to less than 40%, according to the USTR.

Industry observers say that like the situation in Taiwan, China's piracy battle will be won or lost in "night markets" and truck-side stalls and will depend more on committed enforcement measures than on legislation.

"In terms of attitude and strategy, I do believe they're trying to do it as part of their WTO commitments," Chou says. He estimates that in major Chinese cities, the CD piracy rate could be brought down by more than 10% in the next three years.

Additional reporting by Bill Holland in Washington, D.C.

# Wilson

Continued from page 6

upcoming urban act, Raw-T, for which he has stellar hopes.

"He always said that my dream is to have a third major band," Wilson tells *Billboard*. "I know a lot of people who loved Factory and all the weird bands, but essentially I'm an elitist. I believe I've had two great bands. Joy Division/New Order and the Happy



Mondays. I've always said you don't get to take the ball home [in soccer] if you score twice; you've got to score a hat trick. I would love a hat trick, and I honestly believe Raw-T are my third major band."

Wilson describes the Manchester hip-hop collective as exponents of "grime," a cutting-edge and distinctively English strand of the genre, which has its roots in East London. Notably, Dizzee Rascal elevated the subgenre from the underground to claim the Mercury Music Prize in 2003 for "Boy in Da Corner" (XL Recordings). Raw-T's debut single, "Where We Live," bowed Feb. 21 in the United Kingdom. The first of four

connected albums, "Realize and Witness," will drop March 28.

"This U.K. thing is big. I really believe it's going to be massive worldwide in a few years. It's that powerful," says Ras Kwame, who champions British urban music in his roles as host of public broadcaster the BBC's Radio 1 and digital station 1Xtra's "100% Hometown" show. "We've got so many different styles and cultures going on over here. With commercial music becoming a bit boring, I think people are going to be getting into the underground of the U.K. more and more."

Wilson himself knows a few things about the underground. In 1982, he opened Manchester dance club the Hacienda, which is recognized as the epicenter of Britain's "acid house" scene. The now-defunct club became a vital platform for the Mancunian scene in general and for such Factory acts as the Happy Mondays in particular.

## FOURTH IN A SERIES

Manchester-based F4 is so named because it is the fourth incarnation of Factory Records. The original Factory went into receivership in 1992 and was resurrected (as Factory Two) through Roger Ames' London Records.

One of the problems in sorting out the liquidation proceedings centered on Factory's death of artist contracts, a feature that formed part of the ideals on which the label was based. "I got more sensible around the middle of Factory's existence, but it was too late to go back," Wilson says.

A later version, Factory Records Ltd., was launched as a vehicle for Wilson's signing of Space Monkeys, whose 1998 track "Sugar Cane" reached No. 58 on *The Billboard* Hot 100.

Continuing a longstanding relationship that began with the launch of the original Factory in 1979, British independent Pinnacle will

handle distribution of F4 releases in the United Kingdom.

"In Raw-T he has signed some of the most exciting new U.K. talent of the moment," says Nick Roden, label manager at Pinnacle Records. "We look forward to seeing F4 repeat Factory's success in making them and other seminal artists culturally and commercially successful."

Outside of the United Kingdom, a licensing deal for France is in place with indie company Discomagic, and Wilson is negotiating potential deals for other key territories, including Germany and Austria.

Not to confine the label solely to British urban music, Wilson says he is eyeing "one of Manchester's best guitar bands" as a potential new signing. Through the F4 model, new acts are developed on just £30,000 (\$56,000), which is split three ways for recording, manufacturing and marketing.

Wilson is also heavily involved in a movie project on the life of Joy Division singer Ian Curtis. His next directorial effort will be profiled in "Touching From a

Distance," based on the book of the same name by Curtis' widow, Deborah Curtis. Due out in 2006, the film will be the first movie directed by renowned photographer Anton Corbijn. Wilson has a co-producer credit on the film.

Wilson and Ames have run on a day-to-day basis as CEO and GM, respectively. The pair retain the same titles at the annual In The City trade conference, also in Manchester, which Wilson founded with his partner Yvette Livesey in the early '90s. Financiers Steve Jarratt and Vivienne Clore are co-directors of F4.

The indie label is also entering a deal for a branded download site with Pinnacle. The site (4Records.co.uk) will deliver releases from F4 acts and other artists, including new material from Vini Reilly—of the original Factory act the Durutti Column—and Manchester newcomers Young Officers Institute.

"I've never lost the lust for running a record company," Wilson says. "I know Ian Curtis has a great new band, the juices would start flowing again."

# Apple

Continued from page 5

sales of the device with a sub-\$200 offer—a first for an Apple hard-drive player. With the 6GB iPod mini, Apple is attempting to one-up its competition on value and storage capacity. The standard capacity of similarly priced "mini"-style players from Apple rivals is 5GB.

There is one casualty in the new iPod product line: 4GB models. With the new pricing for the iPod Photo models, Apple is eliminating the 4GB white iPod, which cost \$399, and

the 4GB first-generation iPod Photo, which cost \$449.

However, Joniaski says, the upside is that more consumers will have access to the iPod Photo, with its color-screen and picture-display capability. Apple also now has a "clean" pricing scheme, in which the cost of its most popular iPod products—starting with the 512MB iPod shuffle and increasing to the 30GB iPod Photo—ends in \$50 increments.

"We expect it to help increase the market size for iPod products," says Steve Wozniak, an analyst with the technology research firm IDC, of the pricing strategy. "Apple is making the devices more affordable than they have been to date."





# 'I Never Go Anywhere Without 10,000 Albums'

BY ED CHRISTMAN

While Merck Mercuriadis, worldwide CEO for the Sanctuary Group, clearly is comfortable making strategic decisions that will affect his publicly traded company, he is much happier talking about music. Even a discussion about the economic implications of digital distribution inevitably leads back to music.

During an interview with *Billboard* in his office, Mercuriadis related that in addition to an iPod, "I have a hard disc with thousands of albums on it, and I can shift things back and forth quite easily. So I never go anywhere without 10,000 albums. Eventually, I will have my entire record collection of 50,000 albums on my hard drive so I can access it any time I want, but I will still want the hard version so I can look at the artwork and feel the textures."

The first thing Bob Chiappardi, president of New York-based Concrete Marketing, says about Mercuriadis is that he is "a true music lover." Chiappardi lauds Mercuriadis as a man of his word who remains family-centered even though he seems to travel prodigiously. He is also "amazingly responsive," Chiappardi adds. "I think he lives with the Blackberry attached to his hip."

As an extension of his devotion to music, Mercuriadis is known for his rapport with artists and his fierce protection of their interests. One of Sanctuary's management clients is Guns N' Roses, whom Mercuriadis handles personally. Asked when the band's long-awaited "Chinese Democracy" album will see the light of day, Mercuriadis says, "Asi is one of the most extraordinary artists of all time. When people hear this album, they will realize what [Asi] did in this band, versus what Slash says he did. It will be evident to everyone who the heart, soul and passion of Guns N' Roses is."

## Q: What can we expect from Sanctuary this year?

**A:** We have a tremendous catalog, which has been under mined in the U.S. We are releasing probably over 100 [titles] for 2005 in the U.S. We will also have about 20 front-line releases. The real core of the company is focusing on the new releases, whether that be from new bands or established bands. For 2005, there is a handful of releases which we believe can be as big as Morrissey was for us last year: Robert Plant, Billy Idol and Kelly Osbourne. On the other side of things, outside the U.S. we have [new acts on subsidiary Rough Trade] like Arcade Fire and Antony & the Johnsons.

## Q: Do some of your deals allow artists to own their masters?

**A:** We have no set rules. We are only concerned with one thing: that we are making a deal that is commercially viable. If the P&L works, and it's an artist we want to be in business with, we will make a deal that works for that artist and that works for us.

## Q: How does Sanctuary's 360-degree approach work?

**A:** No other company can provide what we have: a record company, management, merchandising, publishing and a premier agency. All are proven. There are a number of companies that are vertically integrated, but no one out there has the 360-degree approach. If it wasn't for the talent and art, there wouldn't be a reason for us to supply a service. I am sure that it won't be long before people start chasing our tail.

Everything that we do is born out of the philosophy that, first and foremost, we are an artist company. If the artist does well, we will do well. The important thing is to work with great artists and create an environment that makes them confident to do their best work. They bring their art, effort and enthusiasm to the table, and we bring our expertise, infrastructure, effort and enthusiasm to the table. Then we go out there in a way that has no conflict whatsoever, and we make things work for the artist. The model works extremely well. The approach gives the artist an opportunity to go into partnership with us.

## Q: What differentiates Sanctuary from the majors?



## The Last Word

### A Q&A With Merck Mercuriadis

#### Merck Mercuriadis: Career Highlights

- 1982: Joins Motown Records as a radio plugger
- 1983: Joins Virgin Records as marketing manager
- 1987: Joins Smallwood/Taylor Enterprises to manage Iron Maiden
- 1996: Smallwood/Taylor Enterprises grows into Sanctuary
- 1997: Mercuriadis is named CEO of Sanctuary Artist Management
- 1998: Sanctuary Group carries out an initial public offering
- 2000: Named CEO of U.S. operations
- 2004: Named Sanctuary Group worldwide CEO

**A:** If you go back 20 or 30 years, the great labels focused on developing the relationship between the artist and audience. After that, you would try to cross it over, but the economic model was based on the core audience, not the crossover potential. Fast forward to now. You have four labels, and the economic times are different. Each major has to focus on four or five records a year that each can sell millions of copies. In order to do that, you have to focus on selling to what I call the passive consumer, instead of an enthusiastic audience. It's all about crossover or about nothing. Today, everyone is focusing

on fast-tracking success by radio and by MTV, rather than building careers. We believe that radio and MTV are great enhancers of success, but that success has to be built on developing the relationship between an artist and an audience that really considers music to be an important factor in their lives. The best days of the music industry were when we were selling to music fans who will buy tickets, travel to see their favorite band and buy his legal albums and his bootlegs, so that everyone who knows them will know that that band means something to them.

## Q: How is Sanctuary managing the transition to the digital world?

**A:** If you have a great brand—whether that is Iron Maiden, Morrissey or Robert Plant—people are going to want to buy it because it has integrity. Sanctuary and the music enthusiast don't care if the carrier is a digital download, vinyl, CD, 8-track, a DVD with 5.1 sound, a DualDisc or whatever. Nor do we care if it's bought at a brick-and-mortar store or online. That's irrelevant to me, as long as there is demand for the brand that we create.

If you look at wallpaper or ring tones, we have gone through expensive audits to figure that business out, because we want to ensure that we are stretching and pushing the envelope on the deals that we are making in those areas. But that is not because we are focused on new technology. What's more important is to develop the brands that people want in those areas.

## Q: Is the album format being compromised in the digital era by consumers who buy only songs?

**A:** In terms of protecting the integrity of the album as an art form, that is something that I am very aggressive about, and I will continue to place that argument in front of people. The art form of being able to make a great 40- or 45-minute record is something that has been distorted by the CD a little bit, because people felt that there is a space for 77 minutes of music. That's a big problem today. There are many examples of records that merited a double album, but when you are just looking to fill space on a compact disc, I think it is dangerous. It's amazing how many classic albums only had eight songs. It's these little nuances, and that's why things have come to be about songs again, rather than about great albums and great album tracks.

## Q: What is the real issue facing the music business right now?

**A:** The transformation that has taken place is one of an economic model that doesn't work, which is trying to sell records to the passive consumer. As an industry, we have abandoned the hardcore music consumer. So while there are legitimate issues like piracy and unauthorized downloading, if you start making great music that hardcore fans can get into, then they become lesser issues.

## Q: Your company has revenue of about \$500 million. When you cross the billion-dollar barrier, can we start calling you a major?

**A:** No, you can say, "This is the future of the music business." There is a 15-year period—from 1947, with Ahmet Ertegun starting Atlantic, through 1962, when Chris Blackwell founded Island and Herb [Albert] and Jerry [Moss] founded A&M—when almost all of the great artist development labels that dominated music for the next 50 years were founded, with only a handful of exceptions.

I believe we are now a few years into a new revolutionary period, which will probably be shorter—maybe five or 10 years—where the companies that dominate music for the next 50 years are being determined. If we asked the industry experts five years ago if Sanctuary might be one of those companies, most would have asked, "Who?" But I believe that today most of them would be on it.

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## "Mafia"



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Mar 11 - ANAHEIM, CA  
Mar 12 - LAS VEGAS, NV  
Mar 15 - ALBUQUERQUE, NM  
Mar 16 - DENVER, CO  
Mar 16 - KANSAS CITY, MO  
Mar 19 - SAUGET, IL  
Mar 20 - MINNEAPOLIS, MN  
Mar 22 - GRAND RAPIDS, MI  
Mar 23 - MILWAUKEE, WI  
Mar 24 - CHICAGO, IL  
Mar 26 - COVINGTON, KY  
Mar 26 - DETROIT, MI  
Mar 28 - CLEVELAND, OH

Mar 29 - ROCHESTER, NY  
Mar 31 - ALLENTOWN, PA  
Apr 1 - CLIFTON PARK, NY  
Apr 2 - SAYREVILLE, NJ  
Apr 3 - HARTFORD, CT  
Apr 5 - PORTLAND, ME  
Apr 7 - NEW YORK, NY  
Apr 8 - PHILADELPHIA, PA  
Apr 9 - LOWELL, MA  
Apr 10 - TOWSON, MD  
Apr 11 - WEST SPRINGFIELD, VA  
Apr 13 - NORFOLK, VA  
Apr 14 - WINSTON-SALEM, NC  
Apr 15 - ATLANTA, GA  
Apr 16 - TAMPA, FL

Apr 17 - ORLANDO, FL  
Apr 19 - NEW ORLEANS, LA  
Apr 21 - AUSTIN, TX  
Apr 22 - DALLAS, TX  
Apr 23 - TULSA, OK  
Apr 24 - WICHITA, KS  
Apr 26 - SIOUX FALLS, SD  
Apr 26 - SPOKANE, WA  
Apr 29 - PORTLAND, OR  
Apr 30 - SEATTLE, WA  
May 1 - VANCOUVER, BC  
May 13 - TILBORG, HOLLAND (NL)  
May 26 - BARCELONA (ES)  
May 27 - MADRID (ES)  
May 28 - BILBAO (ES)

May 30 - LUXEMBURG (LU)  
May 31 - DUDLEY (UK)  
Jun 1 - GLASGOW (SF)  
Jun 2 - BRADFORD (UK)  
Jun 3 - LONDON (UK)  
Jun 4 - BERGUM, HOLLAND (NL)  
Jun 5 - COPENHAGEN (DK)  
Jun 7 - TAMPERE (FI)  
Jun 8 - HELSINKI (FI)  
Jun 10 - SOLVESBERG (SE)  
Jun 12 - MILAN (IT)  
Jun 26 - GREECE  
July / Aug - OZZFEST 2005

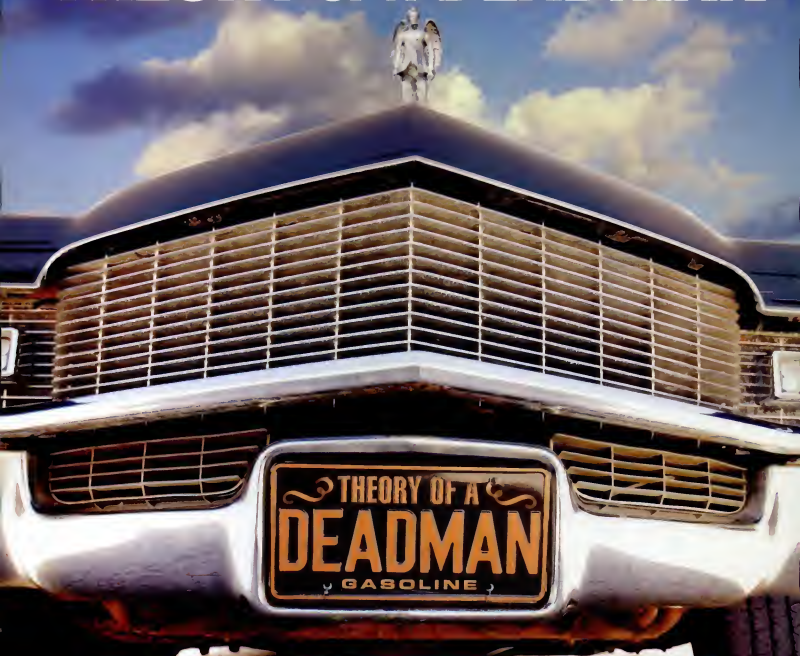
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